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WM. JAS. HAMERSLEY,

PUBLISHER AND BOOKSELLER,



Harvard College Library

FROM

Prof. H. S. White

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PART
SECOND

This book is obviously the production of one who understands the wants and capacities of very young students, and what is more rare, understands how to accommodate herself to their immature intellects.

FIRST LESSONS

ON

NATURAL PHILOSOPHY.

PART FIRST.

WM. JAS. HAMERSLEY has recently published a new stereotype edition of this popular work. From the numerous recommendations they have received, the following are selected:—

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"It is the peculiar merit of these 'Lessons' that they not only teach Philosophy well, but what is of paramount importance, they teach it in a truly *Philosophical manner*—that is, in harmony with the progressive expansion of the juvenile mind. No person, I am persuaded, who has given his days and nights to the science of teaching, can peruse this book without admiring this prominent feature in every lesson of it. It is this which commands it to universal acceptance."

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"This little book seems to me excellently adapted for the younger classes of children. It conveys a great deal of information, and explains, in a brief and simple way, a great variety of interesting and important facts and laws of Natural Philosophy."



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H. B. Allen,

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THE
ELECTRA
OF
SOPHOCLES,
WITH
NOTES,

FOR
THE USE OF COLLEGES IN THE UNITED STATES

By THEODORE D. WOOLSEY,
PRESIDENT OF YALE COLLEGE.

NEW EDITION, REVISED.

HARTFORD:
HAMERSLEY & CO.
1869.

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Prof. H. S. White

TO PROFESSORS AND TUTORS OF GREEK AND OTHERS.

THE following works by President Woolsey of Yale College have, during the present year, been carefully examined by him, assisted by Prof. Packard, all desirable changes have been made, and a new set of references to Prof. Hadley's Greek Grammar, added:

ALCESTIS OF EURIPIDES, with notes, for the use of Colleges in the United States.

ANTIGONE OF SOPHOCLES, with notes, for the use of Colleges in the United States.

PROMETHEUS OF ÆSCHYLUS, with notes, for the use of Colleges in the United States.

ELECTRA OF SOPHOCLES, with notes, for the use of Colleges in the United States.

GORGIIAS OF PLATO, with notes, for the use of Colleges in the United States.

September, 1869.

ENTERED according to Act of Congress, in the year 1869, by
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VALUABLE BOOKS.

SOPHOCLES FIRST BOOK IN GREEK, for the use of beginners.

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SOPHOCLES GREEK GRAMMAR, for the use of learners, being the first edition of the Author's Grammar.

FELTON'S GREEK READER, containing selections in Prose and Poetry, with notes, a Lexicon and references to the Grammars of Profs. Sophocles, Hadley and Crosby.

P R E F A C E.

THREE of the Greek tragedies now extant are occupied with the display of divine justice which was made when Orestes slew his father's murderers. These are the *Choëphori* of Æschylus, and the *Electras* of Sophocles and Euripides. The latter poet has failed in his *Electra*, and almost burlesqued the subject. He derives some excuse, perhaps, from coming last, and from being obliged, for the sake of novelty, to depart from the poetical form of the fable. But Sophocles was so situated when he wrote his *Philoctetes*, and yet succeeded to admiration.

Sophocles was aided in his *Electra* by the work of his predecessor, as is shown by a number of parallel words and expressions, and by resemblances in the plots. In both plays, Orestes places a lock of hair upon his father's grave : in both, Clytemnestra has a foreboding dream, and sends a libation to the grave of Agamemnon : in both, Ægisthus is away from home until near the catastrophe : in both, Orestes brings news of his own death, and, having entered the palace, slays the murderers by guile. But the action of the *Choëphori* is short and simple. No sooner is the libation, already spoken of, poured forth, than Orestes appears and makes known the mission upon which Apollo had sent him ; long and earnest prayers are then offered up for his success ; he is encouraged by hearing of his mother's dream, and declares his intention to deceive her by bring-

ing news of his own death. This intention he executes; Clytemnestra receives him as a guest, and sends for her husband that he may confer with and entertain the stranger. Ægisthus is slain at the moment of his return; his wife, hearing the cries, runs from the women's apartment, and pleads with Orestes in vain for life. After the murder, Orestes appears on the stage with the shirt in which Agamemnon had been entangled, excuses the matricide, and feels the first attack of madness caused by the avenging Furies.

The essential difference between these two plays lies in the point from which the poets looked at divine justice, and in the views which they entertained of it. Æschylus looks at it, as it is in itself, as an irresistible decree going forth upon its work. Hence the action moves forward without complication or delay. Scarcely has the minister of wrath drank confidence in heaven from prayer, than the death-cry is heard, and all is over. There is no opposition from enemies to be overcome, no diversity of feeling among the actors, no alternation of hope and fear. But Sophocles exhibits divine justice as it affects the human mind by its delay, its approach, and its infliction. He calls it down into the sphere of Electra's mind. She represents the impotence and ignorance of man, when he waits long in vain for the punishment of wickedness, and, in despair of aid from heaven, loses faith in divine justice. Meanwhile, though he knows it not, divine justice, at the right moment, deceives the wicked, and makes them sure of impunity. They believe that their success has reached its highest point, and begin to boast; when, in a moment, to use the noble words of Æschylus in the *Furies*, "Their prow strikes on the rock of justice, and they sink, unwept, unknown."

The light in which the two poets view divine justice is not the same. In Æschylus, wisdom and vengeance are

discordant powers; and when Apollo, the agent of Providence, has commanded the punishment of Clytemnestra, the Furies attack Orestes with madness for obeying the god. This strife no longer appears in the *Electra*, where justice is represented as vengeance guided by wisdom; and Orestes, after the close of his work, is calm and sane. *Æschylus* makes the Furies, so to speak, personifications of an impulse which wreaks itself upon the violator of natural order, whether he is engaged on the side of justice or not, — of a blind power, which, like the fiery furnace in Scripture, burns the ministers of the highest authority; *Sophocles* places the whole plot in the hands of Divine Intelligence, leaves the Furies but a very subordinate part, and does not imagine that any atonement is demanded from Orestes for a deed which the god has justified.

It accords with the distinctive character of this tragedy, that *Electra* plays the principal part. Her lonely attitude at first, as the sole friend of the right cause, her hatred of her father's murderers, her complete despair when the death of Orestes is announced, her resolution to become herself the minister of divine wrath, her joy when Orestes at length appears, her coöperation at last, are situations or states of mind into which she naturally falls, as in her human ignorance she beholds the movements of divine justice. Her peculiar traits of character are much like those of *Antigone*, only that from the nature of her situation the passive predominates over the active, and her feelings, finding no vent in deeds, have acquired an unusual degree of bitterness. Her sister *Chrysothemis* contrasts with her, as *Ismene* with *Antigone*.

The action of divine justice itself is seen only at intervals until the close. In the Prologue, it reveals its plan for the murder. Afterwards it gives a premonition of its approach by the dream sent to Clytemnestra. It then deceives her by a feigned narrative of the death of Orestes.

Having thus produced a fatal security in the wicked, it reveals its purpose to the oppressed, first by the lock of hair found at the grave of Agamemnon, and then by the presence of Orestes, and the disclosure of the plot. After still further lulling its enemies asleep by the arrival of the urn which purports to hold the ashes of Orestes, it executes its purpose in the same covert manner in which it had moved on before, and the last victim, Ægisthus, falls into the snare amid his very threats and boasts of triumph.

The range of incidents in this drama is quite narrow. Orestes, coming to Mycenæ as a minister of divine wrath, forms a plot to ensnare the murderers of his father, based on the news of his own death. Thus vengeance does its work by seeming to have given it up. Amid the despair of Electra and the security of Clytemnestra, the bolt of retribution is hurled. The plot consists of preparations for the triumph of justice, and the execution passes onward rapidly at the end.

In this last point the drama wears somewhat of a modern character. Many Greek plays continue, after the action is closed, to unfold the feelings of the characters. Here, however, the feeling precedes, being called forth, as we have said, by the delay of justice, and the crowning action is compressed into the last hundred lines. We may compare it to a thunder-cloud, which, slowly and silently rising in the sky, seems to have scattered its electric power, when suddenly the lightning bursts from it the more awful for the delay, and the storm sweeps over the earth.

It will not be thought an objection to this drama, that the spectator knows beforehand what is hidden from the characters. If it wants the effect of surprise, if the *denouement* is in a degree anticipated, the spectator gains, on the other hand, by being admitted to the secrets of divine justice; he sympathizes with the hopeless Electra without being hopeless, and enjoys the delusion of her mother and Ægisthus

without being deceived. From a higher level he looks down on ignorant mortals, as they despair and complain, or as they feel secure in sin; and he walks in the train of justice at the last to honor its triumph.

This drama, as we have said, not being rich in incident has chiefly a subjective interest, and is properly called *Electra*, not *Orestes*, from the correct tact of the poet in making hers the principal part. In carrying out his plan, the poet puts a depth of feeling into the principal character, and presents to us a succession of contrasts in a way which indicates the highest skill. We cannot help feeling that this plot could not have been managed better, and that the wonderful art of Sophocles appears nowhere to more advantage. What can be finer than the scene where *Electra* gives up all for lost, and, holding the supposed ashes of her last hope in her hands, indulges her passionate despair. But the whole of the close,—the recognition, the exulting joy, which almost forgets the work of death, the dreadful voices of the slain queen from within, the double meanings with which *Ægisthus* is mocked, and his sudden discovery of the snare set for him,—all this is among the most masterly passages of ancient tragedy. Indeed, the whole play is a series of contrasts. At first we see *Electra*'s grief contrasted with the soberer tone of the affectionate Chorus; then the two sisters widely differing in courage, judgment, and hope; then *Electra* and her mother in their marked opposition; then the alarm of the queen inspired by the night-vision, succeeded by her joy at the news of *Orestes*'s death; then the feelings of the mother and the murderess contending for a moment;* then the hopes of

* It appears to us that Schneidewin, in his excellent recent edition, takes an inadequate view of the poet's art, when he explains vv. 766–768 as the utterance of hypocrisy, desirous to make the best appearance possible before the other characters upon the stage. If this view were not set aside by the obvious consideration, that a great poet like Sophocles must have been aware that crime of high degree and dread of

the amiable Chrysothemis, suddenly cast down ; then Electra's heroic resolve to slay Ægisthus, opposed by her timid and prudent sister, and the consequent strife mounting into bitterness of feeling on Electra's part ; then the contrast between Electra's prostrate despair and her feelings after the recognition ; — these, with the sudden death of Clytemnestra at the moment of her entire security, and the haughty command of Ægisthus to open the gates and show the corpse of Orestes to the ill-affected, succeeded by his cry, *οἱμοὶ τί λείσσω*, are so many waves of feeling that rise and fall in succession through the drama, and render it, with all its poverty of outward incidents, one of the most stirring of all ancient plots. Over all these contrasts, occasioned by difference of judgments or temperaments or interests, as well as by human ignorance, a divine plan moves onward calm and slow, until it leaps of a sudden upon its victims.

A word respecting the text and the notes of this edition. The text given by the editor in 1837 followed Hermann's second edition more nearly than any other. In the revision made in 1841, a few changes were introduced into the text, and in the present revised edition, others still. The most important of these are mentioned in the notes. But we must refer the critical scholar to Dindorf's Oxford edition, and other helps, if he would pass judgment on our readings. The notes and the exhibition of the metres are thoroughly revised, and it is hoped improved, in this edition. In this revision we have been much aided by Schneidewin's *Electra*, published the present year.

Yale College, New Haven,

vengeance could not prevent a momentary gush of maternal love, however selfish calculation might after a little regain its sway over the soul ; it certainly is set aside by this, that in the verses referred to there is too much intermixture of satisfaction at the news of Orestes's death, and too little parade of grief, to make out a case of hypocrisy.

ΣΟΦΟΚΛΕΟΥΣ ΗΛΕΚΤΡΑ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΑΙΔΑΓΩΓΟΣ.

ΟΡΕΣΤΗΣ.

ΗΛΕΚΤΡΑ.

ΧΟΡΟΣ

ΧΡΗΣΘΕΜΙΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΛΙΓΙΣΘΟΣ

ΥΠΟΘΕΣΙΣ.

Ἐπόκειται ὧδε· τροφεὺς δεικνύς Ὀρέστη τὰ ἐν Ἀργεῖ. μικρὸν γὰρ αὐτὸν ὄντα κλέψασα ἡ Ἥλεκτρα, ἥνικα ὁ πατὴρ ἐσφάζετο, δίδωκε τῷ τροφεῖ, δέισασα μὴ καὶ αὐτὸν πτείνωσιν. ὁ δὲ ὑπεξέθετο αὐτὸν εἰς Φωκίδα πρὸς τὸν Σιρόφιον· νῦν δὲ μετὰ εἴκοσιν ἔτη ἐπανῶν σὺν αὐτῷ πρὸς τὸ Ἀργεὺς δεικνυσιν αὐτῷ τὰ ἐν Ἀργεῖ.

Ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ἀργεῖ. ὁ δὲ χορὸς συνίστηκεν ἐξ ἐπιχωρίων παρθένων. προλογίζει δὲ ὁ παιδαγωγὸς Ὀρέστου.

ΗΛΕΚΤΡΑ.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ τοῦ στρατηγήσαντος ἐν Τροίᾳ ποτὲ
Ἀγαμέμνονος παῖ, νῦν ἐκεῖν' ἔξεστί σοι
παρόντι λεύσσειν, ὦν πρόθυμος ἦσθ' αἰεὶ.
τὸ γὰρ παλαιὸν Ἄργος ῥυπόθεις τόδε,
τῆς οἰστροπλήγος ἄλσος Ἰνάχου κόρης ·
αὕτη δ', Ὀρέστα, τοῦ λυκοκτόνου θεοῦ
ἀγορὰ Δύκειος · οὐξ ἀριστερᾶς δ' ὄδε
Ἦρας ὁ κλεινὸς ναός · οἳ δ' ἰκάνομεν,
φάσκειν Μυκῆνας τὰς πολυχρύσους ὄρᾱν,
πολύφθορόν τε δῶμα Πελοπιδῶν τόδε,
ὄθεν σε πατὴρ ἐκ φόνων ἐγὼ ποτε,
πρὸς σῆς ὀμαίμου καὶ κασιγνήτης λαβὼν,
ἦνεγκα καῖξέσσωσα καῖξεθρεψάμην
τοσόνδ' ἐς ἥθης, πατρὶ τιμωρὸν φόνου.
νῦν οὖν, Ὀρέστα καὶ σὺ φίλιτατε ξένων
Πυλάδῃ, τί χρὴ δρᾶν ἐν τάχει βουλευτέον ·
ὥς ἡμῖν ἤδη λαμπρὸν ἡλίου σέλας
ἔῳα κινεῖ φθέγματ' ὀρνίθων σαφῇ,
μέλαινά τ' ἄστρον ἐκλέλοιπεν εὐφρόνη.

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πρὶν οὖν τιν' ἀνδρῶν ἐξοδοιπορεῖν στέγης, 20
 ξυνάπτετον λόγοισιν · ὥς ἐνταῦθ' ἔμην,
 ἴν' οὐκ ἔτ' ὀκνεῖν καιρὸς, ἀλλ' ἔργων ἀκμή·

ΟΡΕΣΤΗΣ.

ᾧ φίλτατ' ἀνδρῶν προσπόλων, ὥς μοι σαφῇ
 σημεῖα φαίνεις ἐσθλὸς εἰς ἡμᾶς γεγώς.
 ὥσπερ γὰρ ἵππος εὐγενῆς, καὶν ἢ γέρον, 25
 ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπώλεσεν,
 ἀλλ' ὀρθὸν οὖς ἴστησιν, ὡσαύτως δὲ σὺ
 ἡμᾶς τ' ὀτρύνεις καὐτὸς ἐν πρώτοις ἔπει.
 τοιγὰρ τὰ μὲν δόξαντα δηλώσω · σὺ δὲ
 ὀξεῖαν ἀκοὴν τοῖς ἑμοῖς λόγοις διδούς, 30
 εἰ μὴ τι καιροῦ τυγχάνω, μεθάρμοσον
 ἐγὼ γὰρ ἠνίχ' ἐκόμην, τὸ Πυθικὸν
 μαντεῖον, ὥς μάθοιμ' ὅτῳ τρόπῳ πατρὸς
 δίκας ἀροίμην τῶν φονευσάντων πάρα,
 χρῆ μοι τοιαῦθ' ὁ Φοῖβος, ὃν πεύσει τάχα · 35
 ἄσκευον αὐτὸν ἀσπίδων τε καὶ στρατοῦ,
 δόλοισι κλέψαι χειρὸς ἐνδίκους σφαγὰς.
 ὅτ' οὖν τοιόνδε χρησμὸν εἰσηκούσαμεν,
 σὺ μὲν μολῶν, ὅταν σε καιρὸς εἰσάγῃ,
 δόμων ἔσω τῶνδ', ἴσθι πᾶν τὸ δρώμενον, 40
 ὅπως ἂν εἰδὼς ἡμῖν ἀγγείλῃς σαφῇ.
 οὐ γὰρ σε μὴ γῆρα τε καὶ χρόνῳ μακροῷ
 γνῶσ', οὐδ' ὑποπτεύσουσιν ᾧδ' ἠνθισμένον. ?
 λόγῳ δὲ χρῶ τοιῷδ', ὅτι ξένος μὲν εἶ
 Φωκεὺς, παρ' ἀνδρὸς Φανοτέως ἦκων · ὁ γὰρ 45
 μέγιστος αὐτοῖς τυγχάνει δορυξένων.

ἄγγελλε δ' ὄρκῳ, προστιθείς, ὀθούγεκα
 τέθνηκ' Ὀρέστης ἐξ ἀναγκαίης τύχης,
 ἄθλοισι Πυθικοῖσιν ἐκ τροχηλάτων
 δίφρων κυλισθείς· ὧδ' ὁ μῦθος ἐστιάτω. — 50
 ἡμεῖς δὲ πατρὸς τύμβον, ὥς ἐφίετο,
 λοιβαῖς τε πρῶτον καὶ καρατόμοις χλιδαῖς
 στέψαντες, εἴτ' ἄπορρον ἤξομεν πάλιν,
 τύπωμα χαλκόπλευρον ᾗρόμενοι χεροῖν,
 ὃ καὶ σὺ θάμνοις οἶσθ' αἶ ποῦ κεκρυμμένον, // 55
 ὅπως, λόγῳ κλέπτοντες, ἠδεῖαν φάτιν
 φέρωμεν αὐτοῖς, τοῦ μὲν ὥς ἔρρει δέμας
 φλογιστὸν ἤδη καὶ κατηνθρακωμένον.
 τί γάρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανῶν
 ἔργοισι σωθῶ, κάξενέγκωμαι κλέος ; 60
 δοκῶ μὲν, οὐδὲν ῥῆμα σὺν κέρδει κακόν.
 ἤδη γὰρ εἶδον πολλάκις καὶ τοὺς σοφοὺς
 λόγῳ μάτην θνήσκοντας· εἶθ', ὅταν δόμους
 ἔλθωσιν αὐτοῖς, ἐκτετίμηνται πλέον.
 ὥς καὶ μ' ἐπανυχῶ τῇσδε τῆς φήμης ἀπο 65
 δεδορκότ', ἐχθροῖς, ἄστρον ὧς, λάμπειν ἔτι.
 ἀλλ', ὦ πατρώα γῆ θεοὶ τ' ἐγχώριοι,
 δέξασθέ μ' εὐτυχοῦντα ταῖσδε ταῖς ὁδοῖς,
 σὺ τ', ὦ πατρῶν δῶμα· σοῦ γὰρ ἔρχομαι
 δίκη καθαρῆς, πρὸς θεῶν ὠρμημένος· 70
 καὶ μὴ μ' ἄτιμον τῇσδ' ἀποστείλῃτε γῆς,
 ἀλλ' ἀρχέπλουτον καὶ καταστάτην δόμων.
 εἶρηκα μὲν νῦν ταῦτα· σοὶ δ' ἤδη, γέρον,
 τὸ σὸν μελέσθω βάντι φρουρηῆσαι χρέος.

νῶ δ' ἔξιμεν · καιρὸς γὰρ, ὅσπερ ἀνδράσιν 75
μέγιστος ἔργου παντός ἐστ' ἐπισιτάτης.

ΗΛΕΚΤΡΑ.

ὦ μοί μοι δύστηνος.

ΠΑΙΔΑΓΩΓΟΣ.

καὶ μὴν θυρῶν ἔδοξα προσπόλων τινὸς
ὑποστιενούσης ἔνδον αἰσθέσθαι, τέκνον.

ΟΡΕΣΤΗΣ.

ἄρ' ἐστὶν ἡ δύστηνος Ἡλέκτρα; θέλεις 80
μείνωμεν αὐτοῦ, κἀνακούσωμεν γόων;

ΠΑΙΔΑΓΩΓΟΣ.

ἦκιστα. μηδὲν πρόσθεν, ἢ τὰ Λοξίου
χειρώμεθ' ἔρδειν ἀπὸ τῶνδ' ἀρχῆγετεῖν,
πατὴρ ἔχοντες λουτρά · ταῦτα γὰρ φέρει
νίκην τ' ἐφ' ἡμῖν καὶ κράτος τῶν δρωμένων. 85

ΗΛΕΚΤΡΑ.

ὦ φάος ἄγνόν,

καὶ γῆς ἰσόμοιρος ἀῆρ, ὧς μοι

πολλὰς μὲν θρηήνων ὤδας,

πολλὰς δ' ἀντήρεις ἤσθου

στέρνων πλαγὰς αἵμασσομένων, 90

ὅποταν δνοφερὰ νύξ ὑπολειφθῇ ·

τὰ δὲ παννυχίδων ἤδη στυγεραὶ

ξυνίσασ' εὐναὶ μογερῶν οἴκων,

ὅσα τὸν δύστηνον ἐμὸν θρηνηῶ

πατέρ', ὃν κατὰ μὲν βάρβαρον αἶαν 95

φοίνιος Ἀρης οὐκ ἐξένισεν,

μήτηρ δ' ἡμῇ χῶ κοινολεχῆς
 Αἰγισθος, ὅπως δοῦν ὑλοτόμοι,
 σχίζουσι κάρα φονίῳ πελέκει.
 κούδεις τούτων οἶκτος ἅπ' ἄλλης
 ἢ 'μοῦ φέρεται, σοῦ, πάτερ, οὔτως
 αἰκῶς οἰκτρῶς τε θανόντος.

109

ἀλλ' οὐ μὲν δὴ
 λήξω θρήνων στυγερῶν τε γόων,
 ἔς τ' ἂν παμφεγγεῖς ἄστρον
 ριπὰς, λεύσσω δὲ τόδ' ἡμαρ,

110

μη οὐ, τεκνολέτειρ' ὥς τις ἀηδῶν,
 ἐπὶ κωκυτῷ τῶνδε πατρῶν
 πρὸ θυρῶν ἡχῶ πᾶσι προφωνεῖν.
 ὦ δῶμ' Ἀΐδου καὶ Περσεφόνης,
 ὦ χθόνι' Ἑρμῇ, καὶ πότνι' Ἀρὰ,
 σεμναί τε θεῶν παῖδες Ἑρινύες,
 αἰ τοὺς ἀδίκως θνήσκοντας ὁρᾶτ',
 * * * * *

111

τοὺς εὐνάς
 ὑποκλεπτομένους, ἔλθετ', ἀρήξατε,
 τίσασθε πατρὸς φόνον ἡμετέρου,
 καὶ μοι τὸν ἐμὸν πέμψατ' ἀδελφόν.

115

(μούνῃ γὰρ ἄγειν οὐκ ἔτι σῶκῶ
 λύπης ἀντίφροπον ἄχθος.)

120

ΧΟΡΟΣ.

ὦ παῖ, παῖ δυστανοτάτας
 Ἥλεκτρα ματρὸς, τίν' αἰεὶ
 τάχεις ὧδ' ἀκόρεστον οἰμωγὰν
 τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα

121—136. = 137—152.

ματρὸς ἀλόντ' ἀπάταις Ἀγαμέμνονα, 125
κακῇ τε χειρὶ πρόδοτον ; ὥς ὁ τάδε πορῶν
ᾔλοιτ', εἴ μοι θέμις τάδ' αὐδᾶν.

ΗΛΕΚΤΡΑ.

ὦ γενέθλα γενναίων,
ἦκετ' ἔμῳν καμάτων παραμύθιον. 130
οἶδά τε καὶ ξυνήμι τάδ', οὐ τί με
φυγγάνει, οὐ δ' ἐθέλω προλιπεῖν τόδε,
μὴ οὐ τὸν ἑμὸν στοναχεῖν πατέρ' ἄθλιον.
ἀλλ' ὦ παντοίας φιλότῃτος ἀμειβόμεναι χάριν,
ἑᾶτέ μ' ὦδ' ἀλύειν, 135
αἰαῖ, ἱκνουῖμαι.

ΧΟΡΟΣ.

ἀλλ' οὐτοὶ τόν γ' ἐξ Ἀΐδα
παγχοίνου λίμνας πατέρ' ἀν-
στάσεις οὐτε γόοισιν οὐτ' ἄνταις.
ἢ ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον 140
ἄλγος αἰεὶ στενάχουσα διόλλυσαι,
ἐν οἷς ἀνάλυσίς ἐστιν οὐδεμία κακῶν.
τί μοι τῶν δυσφόρων ἐφίει ;

ΗΛΕΚΤΡΑ.

νήπιος, ὃς τῶν οἰκτρῶς 145
οἰχομένων γονέων ἐπιλάθεται.
ἀλλ' ἐμέ γ' ἅ στονόεσσ' ἄραρεν φρένας,
ἂ Ἰτυν, αἰὲν Ἰτυν ὀλοφύρεται,
ὄρνις ἀτυζομένα, Διὸς ἄγγελος.
ἰὼ παντλάμων Νιόβα, σέ δ' ἔγωγε νέμω θεὸν, 150

ἄτ' ἐν τάφῳ πετραίῳ,
αἰαῖ, δακρύνεις.

ΧΟΡΟΣ.

οὔτοι σοὶ μούνα, τέκνον,
ἄχος ἐφάνη βροτῶν,
πρὸς ὃ τι σὺ τῶν ἔνδον εἴ περισσά, 55
οἷς ὁμόθεν εἴ καὶ γονᾷ ξύναιμος,
οἷα Χρυσόθεμις ζῶει καὶ Ἰφιδάνασσα,
κρυπτᾷ τ' ἀχέων ἐν ἡδῇ
ὄλβιος, ὃν ἄ κλεινὰ 160
γὰ ποτὲ Μυκηναίων
δέξεται εὐπατρίδαν, Διὸς εὐφροني
βήματι μολόντα τάνδε γὰν Ὀρέσταν.

ΗΛΕΚΤΡΑ.

ὃν γ' ἐγὼ ἀκάματα προσμένουσ', ἄτεκνος, 164
τάλαιν', ἀνύμφευτος, αἰὲν οἰχνῶ,
δάκρυσι μυδαλέα, τὸν ἀνήνυτον
οἷτον ἔχουσα κακῶν · ὃ δὲ λάθεται
ὢν τ' ἔπαθ' ὢν τ' ἐδάη. τί γὰρ οὐκ ἐμοὶ
ἔρχεται ἀγγελίας ἀπατῶμενον ; 170
αἰὲ μὲν γὰρ ποθεῖ,
ποθῶν δ' οὐκ ἀξιοῖ φανῆναι.

ΧΟΡΟΣ.

θάρσει μοι, θάρσει, τέκνον.
ἔτι μέγας οὐρανῷ
Ζεὺς, ὃς ἐφορᾷ πάντα καὶ κρατύνει · 175
ὃ τὸν ὑπεραλγῇ χόλον νέμουςα,
μήθ' οἷς ἐχθαίρεις ὑπεράχθεο, μήτ' ἐπιλάθου.

χρόνος γὰρ εὐμαρῆς θεός.

οὔτε γὰρ ὁ τὰν Κρῖσαν

180

βουνόμον ἔχων ἀκτάν,

καῖς Ἀγαμεμνονίδας, ἀπερίτροπος,

οὔθ' ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσει

ΗΛΕΚΤΡΑ.

ἀλλ' ἐμὲ μὲν ὁ πολὺς ἀπολέλοιπεν ἤδη

185

βίотος ἀνέλπιστος, οὐδ' ἔτ' ἀρκῶ.

ἄτις ἄνευ τοκέων κατατάχομαι,

ὥς φίλος οὔτις ἀνὴρ ὑπερίσταται,

ἀλλ', ἀπερεί τις ἔποικος ἀναξία

οἰκονομῶ θαλάμους πατρὸς, ὧδε μὲν

190

ἀεικεῖ σὺν στολᾷ,

κεναῖς δ' ἀμφίσταμαι τραπέζαις.

ΧΟΡΟΣ.

οἰκτρὰ μὲν νόστοις αὐτὰ,

οἰκτρὰ δ' ἐν κοίταις πατρώαις,

195

ὅτε οἱ παγχάλκων ἀνταῖα

γενύων ὥρμάθη πλαγά.

δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,

δεινὰν δεινῶς προφυτεύσαντες

μορφὰν, εἴτ' οὖν θεὸς εἴτε βροτῶν

ἦν ὁ ταῦτα πράσσειν.

200

ΗΛΕΚΤΡΑ.

ὦ πασῶν κείνα πλέον ἀμέγα

ἔλθουσ' ἐχθίστα δὴ μοι.

ὦ νύξ, ὦ δείπνων ἀρρήτων

ἐκπαγλ' ἄχθη·

τοὺς ἐμὸς ἴδε πατήρ

205

θανάτους αἰκεῖς διδύμαιν χειροῖν,

αἶ τὸν ἐμὸν εἴλον βίον

πρόδοτον, αἶ μ' ἀπώλεσαν·

οἷς θεὸς ὁ μέγας Ὀλύμπιος

ποινίμα πάθεα πάθειν πόροι,

210

μηδέ ποτ' ἀγλαΐας ἀποναίατο

τοιᾶδ' ἀνύσαντες ἔργα.

ΧΟΡΟΣ.

φράζου, μὴ πόρσω φωνεῖν.

(οὐ γνῶμαν ἰσχεῖς, ἐξ οἶων)

τὰ παρόντι' οἰκείας εἰς ἅτας

215

ἐμπίπτεις οὕτως αἰκῶς ;)

πολὺ γὰρ τι κακῶν ὑπερεκτίησω,

σῶ δυσθύμῳ τίκτους' αἰεὶ

ψυχῇ πολέμους· τὰ δὲ τοῖς δυνατοῖς

οὐκ ἐριστὰ πλάθειν.

220

ΗΛΕΚΤΡΑ.

δεινοῖς ἠναγκάσθην, δεινοῖς·

ἔξοιδ', οὐ λάθει μ' (ὄργα.)

ἀλλ' ἐν γὰρ δεινοῖς οὐ σχήσω

ταύτας ἅτας,

ὄφρα με βίος ἔχῃ.

225

(τίνι γὰρ ποτ' ἂν, ὦ φίλῃ γενέθλα,

πρόσφορον ἀκούσαιμ' ἔπος,)

τίνι φρονοῦντι καίρια ;)

χρόνος γὰρ εὐμαρῆς θεός.

οὔτε γὰρ ὁ τὰν Κρίσαν

180

βουνόμον ἔχων ἀκτὰν,

παῖς Ἀγαμεμνονίδας, ἀπερίτροπος,

οὔθ' ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσω

ΗΛΕΚΤΡΑ.

ἀλλ' ἐμὲ μὲν ὁ πολὺς ἀπολέλοιπεν ἤδη

185

βίωτος ἀνέλπιστος, οὐδ' ἔτ' ἀρκῶ.

ἄτις ἄνευ τοκέων κατατάχομαι,

ὥς φίλος οὔτις ἀνὴρ ὑπερίσταται,

ἀλλ', ἀπερεί τις ἔποικος ἀναξία

οἰκονομῷ θαλάμους πατρὸς, ὧδε μὲν

190

ἄεικεῖ σὺν στολᾷ,

κεναῖς δ' ἀμφίσταμαι τραπέζαις.

ΧΟΡΟΣ.

οἰκτρὰ μὲν νόστοις αὐδὰ,

οἰκτρὰ δ' ἐν κοίταις πατρώαις,

195

ὅτε οἱ παγχάλκων ἀνταῖα

γενύων ὥρμάθη πλαγὰ.

δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,

δεινὰν δεινῶς προφντεύσαντες

μορφὰν, εἴτ' οὖν θεὸς εἶτε βροτῶν

ἦν ὁ ταῦτα πράσσω.

200

ΗΛΕΚΤΡΑ.

ὦ πασῶν κείνα πλέον ἀμέρα

ἔλθοῦς' ἐχθίστα δὴ μοι.

ὦ νύξ, ὦ δείπνων ἀρρήτων

ἔκπαγλ' ἄχθη·

τοὺς ἐμὸς ἶδε πατῆρ

205

θανάτους αἰκεῖς διδύμαιν χειροῖν,

αἷ τὸν ἐμὸν εἴλον βίον

πρόδοτον, αἷ μ' ἀπώλεσαν·

οἷς θεὸς ὁ μέγας Ὀλύμπιος

ποινιμα πάθει· παθεῖν πόροι,

210

μηδέ ποτ' ἀγλαΐας ἀποναΐατο

τοιᾶδ' ἀνύσαντες ἔργα.

ΧΟΡΟΣ.

φράζου, μὴ πόρσω φωνεῖν.

(οὐ γνῶμαν ἴσχεις, ἐξ οἷων

τὰ παρόντι' οἰκείας εἰς ἅτας

215

ἐμπίπτεις οὕτως αἰκῶς ;)

πολὺ γάρ τι κακῶν ὑπερεκτίησω,

σὴ δυσθύμῳ τίκτους' αἰεὶ

ψυχῇ πολέμους· τὰ δὲ τοῖς δυνατοῖς

οὐκ ἐριστὰ πλάθειν.

220

ΗΛΕΚΤΡΑ.

δεινοῖς ἠναγκάσθην, δεινοῖς·

ἔξοιδ', οὐ λάθει μ' (ὄργα.)

ἀλλ' ἐν γὰρ δεινοῖς οὐ σχήσω

ταύτας ἅτας,

ὄφρα με βίος ἔχη.

225

(τίνι γάρ ποτ' ἂν, ὦ φιλία γενέθλα,

πρόσφορον ἀκούσαιμ' ἔπος,)

τίνι φρονοῦντι καίρια ;)

ἀνετέ μ', ἀνετε, παράγοροι.
(τάδε γὰρ ἄλντα κεκλήσεται.)

230

οὐδέ ποτ' ἐκ καμάτων ἀποπαύσομαι
ἀνάρριθμος ὧδε θρήνων.

ΧΟΡΟΣ.

ἀλλ' οὖν εὐνοία γ' αὐδῶ,
μάτηρ ὥσεί τις πιστὰ,
μὴ τίκτειν σ' αἴταν αἴταις.

235

ΗΛΕΚΤΡΑ.

καὶ τί μέτρον κακότητος ἔφν; φέρε,
πῶς ἐπὶ τοῖς φθιμένοις ἀμελεῖν καλόν;
ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων;

μήτ' εἶην ἐντίμος τούτοις.

μήτ', εἴ τφ πρόσκειμαι χρηστῷ,

240

ξυνναίοιμ' εὐκηλος, γονέων

ἐκτίμους ἰσχουσα πτέρυγας

ὀξύτόνων γόων.

εἰ γὰρ ὁ μὲν θανὼν, γὰρ τε καὶ οὐδὲν ὦν,

244

κεῖσεται τάλας,

οἱ δὲ μὴ πάλιν

δώσουσ' ἀντιφόνους δίκας,

ἔρροι τ' ἂν αἰδῶς

ἀπάντων τ' εὐσέβεια θνατῶν.

250

ΧΟΡΟΣ.

ἐγὼ μὲν, ὃ παῖ, καὶ τὸ σὸν σπεύδουσ' ἅμα

καὶ τοῦμόν αὐτῆς ἦλθον. εἰ δὲ μὴ καλῶς

λέγω, σὺ νίκα. σοὶ γὰρ ἐψόμεσθ' ἅμα.

ΗΛΕΚΤΡΑ.

αἰσχύνομαι μὲν, ὃ γυναῖκες, εἰ δοκῶ

πολλοῖσι θρόνοις δυσφορεῖν ὑμῖν ἄγαν. 255
 ἀλλ', ἥ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν,
 συγγνώτε. πῶς γὰρ ἦτις εὐγενῆς γυνή,
 πατρῷ' ὀρώσα πήματ', οὐ δρώῃ τάδ' ἄν,
 ἄγῳ κατ' ἡμᾶρ καὶ κατ' εὐφρόνην αἰεὶ 260
 θάλλοντ' αὖ μάλλον ἢ κατὰφθίνονθ' ὀρῶ ;
 ἥ πρῶτα μὲν τὰ μητρὸς, ἥ μ' ἐγείνατο,
 ἔχθιστα συμβέβηκεν · εἶτα δώμασιν
 ἐν τοῖς ἐμαυτῆς, τοῖς φονεῦσι τοῦ πατρὸς
 ξύνειμι, καὶ τῶνδ' ἄρχομαι, καὶ τῶνδ' ἐμοὶ 265
 λαβεῖν θ' ὁμοίως καὶ τὸ τητᾶσθαι πέλει.
 ἔπειτα ποίας ἡμέρας δοκεῖς μ' ἄγειν,
 ὅταν θρόνοις Λίγισθον ἐνθακοῦντ' ἴδω
 τοῖσιν πατέροισι ; εἰσίδω δ' ἐσθήματα
 φοροῦντ' ἐκείνῳ ταῦτά, καὶ παρεστίους
 σπένδοντα λολιδὸς ἔνθ' ἐκεῖνον ᾤλεσεν ; 270
 ἴδω δὲ τούτων τὴν τελευταίαν ὕδριν,
 τὸν αὐτοῦ ἐντὴν ἡλιν ἐν κοίτῃ πατρὸς
 ξύν τῇ ταλαίνῃ μητρὶ, μητέρ' εἰ χρεῶν
 ταύτην προσανδᾶν τῷδε συγκοιμωμένην ;
 ἥ δ' ὧδε τλήμων, ὥστε τῷ μιάστορι 275
 ξύνεστ', Ἐρινὺν οὕτιν' ἐκφοβουμένη ·
 ἀλλ', ὥσπερ ἐγγελῶσα τοῖς ποιουμένοις,
 εὐροῦσ' ἐκείνην ἡμέραν, ἐν ἣ τότε
 πατέρα τὸν ἄμὸν ἐκ δόλου κατέκτανεν,
 ταύτῃ χοροὺς ἴστησι, καὶ μηλοσφαγεῖ 280
 θεοῖσιν ἔμμην' ἰρὰ τοῖς σωτηρίοις.
 ἐγὼ δ' ὀρώσ' ἢ δύσμορος κατὰ στέγας

κλαίω, τέτηκα, κάπικωκύω πατρός
 τὴν δυστάλαιναν δαῖτ' ἐπωνομασμένην
 αὐτὴ πρὸς αὐτήν· οὐδὲ γὰρ κλαῦσαι πάρα 285
 τοσόνδ', ὅσον μοι θυμὸς ἡδονὴν φέρει.
 αὕτη γὰρ, ἣ λόγοισι γενναία γυνή,
 φωνοῦσα, τοιάδ' ἐξονειδίζει κακά·

Ἦ δὲ δύσθεον μίσημα, σοὶ μόνῃ πατὴρ
 τέθνηκεν; ἄλλος δ' οὔτις ἐν πένθει βροτῶν; 290
 κακῶς ὅλοιο, μηδέ σ' ἐκ γόων ποτὲ
 τῶν νῦν ἀπαλλάξειαν οἱ κάτω θεοί. —
 τὰδ' ἐξυβρίζει· πλὴν ὅταν κλύῃ τινὸς
 ἦξοντ' Ὀρέστην· τηνικαῦτα δ' ἐμμανὴς
 βοᾷ παραστᾶς, Οὐ σύ μοι τῶνδ' αἰτία; 295
 οὐ σὸν τόδ' ἐστὶ τοῦργον, ἦτις ἐκ χειρῶν
 κλέψας Ὀρέστην τῶν ἐμῶν ὑπεξέθου;
 ἀλλ' ἴσθι τοι τίσουσά γ' ἀξίαν δίκην. —
 τοιαῦθ' ὕλαχτεῖ, σὺν δ' ἐποτρύνει πέλας
 ὁ κλεινὸς αὐτῇ ταῦτ' ἀνυμφίος παρὼν, 300
 ὁ πάντ' ἀναλκίς οὗτος, ἣ πᾶσα βλάβη,
 ὁ σὺν γυναιξὶ τὰς μάχας ποιούμενος.
 ἐγὼ δ' Ὀρέστην τῶνδε προσμένουσ' αἰεὶ
 παυστήρ' ἐφήξειν ἢ τάλαιν' ἀπόλλυμαι.
 μέλλων γὰρ αἰεὶ δρᾶν τι, τὰς οὔσας τέ μου 305
 καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν.
 ἐν οὖν τοιούτοις οὔτε σωφρονεῖν, φίλαι,
 οὔτ' εὐσεβεῖν πάρεστιν· ἀλλ' ἐν τοι κακοῖς
 πολλή 'στ' ἀνάγκη κάπιτηδεύειν κακά.

ΧΟΡΟΣ.

φέρ' εἰπὲ, πότερον ὄντος Διγίσθου πέλας 310

λέγεις τάδ' ἡμῖν, ἢ βεβῶτος ἐκ δόμων ;

ΗΛΕΚΤΡΑ.

ἦ κάρτα. μὴ δόκει μ' ἄν, εἵπερ ἦν πέλας,
θυραῖον οἴχνην· νῦν δ' ἀγροῖσι τυγχάνει.

ΧΟΡΟΣ.

ἦ δ' ἄν ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους
τοὺς σοὺς ἰκοίμην, εἵπερ ὦδε ταῦτ' ἔχει.

315

ΗΛΕΚΤΡΑ.

ὥς νῦν ἀπόντος, ἰστόρειντί σοι φίλον;

ΧΟΡΟΣ.

καὶ δὴ σ' ἐρωτῶ, τοῦ κασιγνήτου τί φῆς,
ἦξοντος, ἦ μέλλοντος ; εἰδέναι θέλω.

ΗΛΕΚΤΡΑ.

φησὶν γε· φάσκων δ', οὐδὲν ὦν λέγει ποιεῖ.

ΧΟΡΟΣ.

φιλεῖ γὰρ ὀκνεῖν προῶν ἀνὴρ πράσσειν μέγα.

320

ΗΛΕΚΤΡΑ.

καὶ μὴν ἔγωγ' ἔσωσ' ἐκεῖνον οὐκ ὄκνω.

ΧΟΡΟΣ.

θάρσει· πέφυκεν ἐσθλὸς, ὥστ' ἀρκεῖν φίλοις.

ΗΛΕΚΤΡΑ.

πέποιθ', ἐπεὶ τᾶν οὐ μακρὰν ἔζων ἐγώ.

ΧΟΡΟΣ.

μὴ νῦν ἔτ' εἵπῃς μηδέν· ὥς δόμων ὄρῳ
τὴν σὴν δμαιομον, ἐκ πατρὸς ταυτοῦ φύσιν,
Χρυσόθεμιν, ἐκ τε μητρὸς, ἐντάφια χεροῖν
φέρουσαν, οἷα τοῖς κάτω νομίζεται.

325

ΧΡΥΣΟΘΕΜΙΣ.

τίν' αὖ σὺ τήνδε πρὸς θυρώωνος ἐξόδοις
ἐλθοῦσα φωνεῖς, ὃ κασιγνήτη, φάτιν, *447*.

κοῦδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις 330
 θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά; }
 καίτοι τοσοῦτόν γ' οἶδα κάμαντῆν, ὅτι
 ἀλγῶ 'πὶ τοῖς παροῦσιν· ὥστ' ἂν, εἰ σθένος
 λάβοιμι, δηλώσαιμ' ἂν οἷ' αὐτοῖς φρονῶ.
 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ, 335
 καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μὴ.
 (τοιαῦτα δ' ἄλλα) καὶ σὲ βούλομαι ποιεῖν.
 (καίτοι τὸ μὲν δίκαιον, οὐχ ἧ' γὰρ λέγω,
 ἀλλ' ἧ σὺ κρίνεις.) εἰ δ' ἐλευθέραν με δεῖ
 ζῆν, τῶν κρατούντων ἔστι πάντ' ἀκουστέα. 340

ΗΛΕΚΤΡΑ.

δεινόν γέ σ' οὔσαν πατρὸς οὗ σὺ παῖς ἔφυς,
 κείνου λεληῆσθαι, τῆς δὲ τικτούσης μέλειν.
 (ἅπαντα γὰρ σοι τὰ μὰ νουθετήματα
 κείνης διδακτὰ, κοῦδὲν ἐκ σαντῆς λέγεις.)
 ἔπειθ' ἔλοῦ γε θάτερ', ἣ φρονεῖν κακῶς, 345
 ἣ τῶν φίλων, φρονούσα, μὴ μνήμην ἔχειν
 ἥτις λέγεις μὲν ἀρτίως ὥς, εἰ λάβοις
 σθένος, τὸ τούτων μῖσος ἐκδείξειας ἂν·
 ἐμοῦ δὲ πατρὶ πάντα τιμωρουμένης,
 οὔτε ξυνέρδεις, τήν τε δρῶσαν ἐκτρέπεις. 350
 οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;
 ἐπεὶ δίδαξον, ἣ μάθ' ἐξ ἐμοῦ, τί μοι
 κέρδος γένοιτ' ἂν τῶνδε ληξάσῃ γόων.
 (οὐ ζῶ; κακῶς μὲν, οἶδ'· ἐπαρκούντως δέ μοι.)
 (λυπῶ δὲ τούτους, ὥστε τῷ τεθνηκότι
 τιμὰς προσάπτειν, εἴ τις ἔστ' ἐκεῖ χάρις.) 355

σὺ δ' ἡμῖν ἥ μισοῦσα μισεῖς μὲν λόγῳ,
 ἔργῳ δὲ τοῖς φονεῦσι τοῦ πατρὸς ξύνει.
 ἐγὼ μὲν οὖν οὐκ ἂν ποτ', οὐδ' εἴ μοι τὰ σά
 μέλλοι τις οἴσειν δῶρ', ἐφ' οἷσι νῦν χλιδᾶς, 360
 τούτοις ὑπεικάζοιμι · σοὶ δὲ πλουσία
 τράπεζα κείσθω καὶ περιρρέειτω βίος.
 ἐμοὶ γὰρ ἔστω τοῦμὲ μὴ λυπεῖν μόνον
 βόσκημα · τῆς σῆς δ' οὐκ ἐρῶ τιμῆς τυχεῖν.
 οὐδ' ἂν σὺ, σώφρων γ' οὕσα. νῦν δ' ἐξὸν πατρὸς 365
 πάντων ἀρίστου παῖδα κεκληῆσθαι, καλοῦ
 τῆς μητρός. οὐτῷ γὰρ φανεῖ πλείστοις κακῇ,
 θανόντα πατέρα καὶ φίλους προδοῦσα σούς.

ΧΟΡΟΣ.

μηδὲν (πρὸς ὀργὴν) πρὸς θεῶν · ὥς τοῖς λόγοις
 ἔνεστιν ἀμφοῖν κέρδος, εἰ σὺ μὲν μάθοις 370
 τοῖς τῆσδε χρῆσθαι, τοῖς δὲ σοῖς αὐτῇ πάλιν.

ΧΡΥΣΟΘΕΜΙΣ.

ἐγὼ μὲν, ὦ γυναῖκες, ἡθὰς εἰμὶ πῶς of 12 in 1
 τῶν τῆσδε μύθων · οὐδ' ἂν ἐμνήσθην ποτὲ,
 εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἰὼν
 ἤκουσ', ὃ τάντην τῶν μακρῶν σχήσει γόων. 375

ΗΛΕΚΤΡΑ.

φέρ' εἰπὲ δὴ τὸ δεινόν. εἰ γὰρ τῶνδ' ἐμοὶ
 μεῖζόν τι λέξεις, οὐκ ἂν ἀντείποιμι' ἔτι.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἐξερῶ σοι πᾶν ὅσον κάτοιδ' ἐγώ.
 μέλλουσι γὰρ σ', εἰ τῶνδε μὴ λήξεις γόων,
 ἐνταῦθα πέμψειν, ἔνθα μὴ ποθ' ἡλίον 380
 φέγγος προσόψει, ζῶσα δ' ἐν κατηρεφεῖ

στέγη, χθονὸς τῆσδ' ἐκτὸς, ὑμνήσεις κακά.
πρὸς ταῦτα φράζου, καὶ μὲ μή ποθ' ὕστερον
παθοῦσα μέμψη. νῦν γὰρ ἐν καλῷ φρονεῖν.

ΗΛΕΚΤΡΑ.

ἢ ταῦτα δὴ με καὶ βεβούλευνται ποιεῖν ;

385

ΧΡΥΣΟΘΕΜΙΣ.

μάλιστα· ὅταν περ οἴκαδ' Αἰγισθος μόλῃ.

ΗΛΕΚΤΡΑ.

ἀλλ' ἐξίκοιτο τοῦδ' ἐγ' οὐνεκ' ἐν τάχει.

ΧΡΥΣΟΘΕΜΙΣ.

τίν', ὦ τάλαινα, τόνδ' ἐπὴρδάσω λόγον ;

ΗΛΕΚΤΡΑ.

ἐλθεῖν ἐκεῖνον, εἴ τι τῶνδε δρᾶν νοεῖ.

ΧΡΥΣΟΘΕΜΙΣ.

ὅπως πάθῃς τί χρῆμα ; ποῦ ποτ' εἴ φρενῶν ;

390

ΗΛΕΚΤΡΑ.

ὅπως ἀφ' ὑμῶν ὥς πρόσσώται' ἐκφυγῶ.

ΧΡΥΣΟΘΕΜΙΣ.

βίου δὲ τοῦ παρόντος οὐ μνεΐαν ἔχεις ;

ΗΛΕΚΤΡΑ.

καλὸς γὰρ οὐμὸς βίотος ὥστε θανυμάσαι.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἦν ἂν, εἰ σύ γ' εὖ φρονεῖν ἠπίστασο.

ΗΛΕΚΤΡΑ.

μή μ' ἐκδίδασκε τοῖς φίλοις εἶναι κακῇν.

395

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' οὐ διδάσκω· τοῖς κρατοῦσι δ' εἰκαθεῖν

ΗΛΕΚΤΡΑ.

σὺ ταῦτα θάπεν'· οὐκ ἐμους τρόπους λέγεις.

ΧΡΥΣΟΘΕΜΙΣ.

καλὸν γε μέντοι μὴ 'ξ ἀδουλίας πεσεῖν.

ΗΛΕΚΤΡΑ.

πεσούμεθ', εἰ χρή, πατρὶ τιμωρούμενοι.

ΧΡΥΣΟΘΕΜΙΣ.

πατήρ δὲ τούτων, οἶδα, συγγνώμην ἔχει.

400

ΗΛΕΚΤΡΑ.

ταῦτ' ἐστὶ τᾶπη πρὸς κακῶν ἐπαινέσαι.

ΧΡΥΣΟΘΕΜΙΣ.

σὺ δ' οὐχὶ πείσει καὶ συναινέσεις ἐμοί;

ΗΛΕΚΤΡΑ.

οὐ δῆτα. μὴ πῶ νοῦ τοσόνδ' εἶην κενή.

ΧΡΥΣΟΘΕΜΙΣ.

χωρήσομαί τᾶρ' οἷπερ ἐστάλην ὁδοῦ.

ΗΛΕΚΤΡΑ.

ποῖ δ' ἐμπορεύει; τῷ φέρεις τὰδ' ἔμπυρα;

405

ΧΡΥΣΟΘΕΜΙΣ.

μήτηρ με πέμπει πατρὶ τυμβεύσαι χόας.

ΗΛΕΚΤΡΑ.

πῶς εἶπας; ἢ τῷ δυσμένεστάτῳ βροτῶν;

ΧΡΥΣΟΘΕΜΙΣ.

ὃν ἔκταν' αὐτή. τοῦτο γὰρ λέξαι θέλεις.

ΗΛΕΚΤΡΑ.

ἐκ τοῦ φίλων πεισθεῖσα; τῷ τοῦτ' ἤρεσεν;

ΧΡΥΣΟΘΕΜΙΣ.

ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί.

410

ΗΛΕΚΤΡΑ.

ὦ θεοὶ πατρῶοι, συγγένεσθέ γ' ἀλλὰ νῦν.

ΧΡΥΣΟΘΕΜΙΣ.

ἔχεις τι θάρσος τοῦδε τοῦ τάρβους πέρι;

ΗΛΕΚΤΡΑ.

εἴ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἂν τότε.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' οὐ κάτοιδα, πλὴν ἐπὶ σμικρὸν φράσαι.

ΗΛΕΚΤΡΑ.

λέγ' ἀλλὰ τοῦτο. πολλά τοι σμικροὶ λόγοι 415
ἔσφηλαν ἤδη καὶ κατώρθωσαν βροτούς

ΧΡΥΣΟΘΕΜΙΣ.

λόγος τις αὐτὴν ἐστὶν εἰσιδεῖν πατρὸς
τοῦ σοῦ τε καμοῦ δευτέραν ὁμιλίαν
ἐλθόντος ἐς φῶς· εἴτα τόνδ' ἐφ' ἑστίον 420
πῆξαι λαβόντα σκηπτρον οὐφόρει ποτὲ
αὐτὸς, τανῦν δ' Αἰγισθος· ἐκ δὲ τοῦδ' ἄνω
βλασιεῖν βρύνοντα θαλλόν, ᾧ κατὰ σκιον
κᾶσαν γενέσθαι τὴν Μυκηναίων χθόνα.

τοιαῦτά του παρόντος, ἥνιχ' Ἑλίφ 425
δείκνυσι τοῦναρ, ἔκλυον ἐξηγουμένον.
πλείω δὲ τούτων οὐ κάτοιδα, πλὴν ὅτι
πέμπει μ' ἐκείνη τοῦδε τοῦ φόβου χάριν.
πρὸς νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν,
ἐμοὶ πιθέσθαι μὴδ' ἀβουλίᾳ πεσεῖν.

(εἰ γάρ μ' ἀπώσῃ, σὺν κακῷ μέτει πάλιν.) 430

ΗΛΕΚΤΡΑ.

ἀλλ', ὦ φίλη, τούτων μὲν, ὧν ἔχεις χεροῖν,
τύμβῳ προσάψῃς μηδέν· οὐ γάρ σοι θέμις
οὐδ' ὅσιον, ἐχθρᾶς ἀπὸ γυναικὸς ἰστάναι
κτερίσματ' οὐδὲ λουτρὰ προσφέρειν πατρί·
ἀλλ' ἢ πνοαῖσιν ἢ βαθυσκαφεῖ κόνει 435
κρύψον νιν, ἔνθα μὴ ποτ' εἰς εὐνὴν πατρὸς
τούτων πρόσεισι μηδέν· ἀλλ', ὅταν θάνη,

κειμήλι' αὐτῇ ταῦτα σωζέσθω κάτω.
 ἀρχὴν δ' ἂν, εἰ μὴ τλημονεστάτη γυνή
 πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοᾶς 440
 οὐκ ἂν ποθ', ὃν γ' ἔκτεινε, τῷδ' ἐπέστεφε.
 σκέψαι γάρ, εἴ σοι προσφιλῶς αὐτῇ δοκεῖ
 γέρα τὰδ' οὖν τάφοισι δέξασθαι νέκυς,
 ὑφ' ἧς θανὼν ἄτιμος, ὥστε δυσμενῆς,
 ἐμασχαλίσθη, καπὶ λουτροῖσιν κάρᾳ 445
 κηλίδας ἐξέμαξεν. ἄρα μὴ δοκεῖς
 λυτήρι' αὐτῇ ταῦτα τοῦ φόνου φέρειν ;
 οὐκ ἔστιν. ἀλλὰ ταῦτα μὲν μέθες · σὺ δὲ
 τεμουῖσα κρατὸς βοστρύχων ἄκρας φόβας
 κάμου ταλαίνης, σμικρὰ μὲν τὰδ', ἀλλ' ὅμως 450
 ἄχω, δὸς αὐτῷ, τήνδ' ὀλιπαρῇ τρίχα
 καὶ ζῶμα τοῦμόν οὐ χλιδαῖς ἠσκημένον.
 αἰτοῦ δὲ προσπιτυνοῖσα γῆθεν εὐμενῇ
 ἡμῖν ἀρωγὸν αὐτὸν εἰς ἐχθροὺς μολεῖν,
 καὶ παῖδ' Ὀρέστην ἐξ ὑπερτέρας χειρὸς 455
 ἐχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδὶ,
 ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέrais
 χειρὶ στέφωμεν (ἢ τανῦν δωρούμεθα.)
 οἶμαι μὲν οὖν, οἶμαί τι κακείνῳ μέλον
 πέμπαι τὰδ' αὐτῇ δυσπρόσοπτ' ὄνειράτα · 460
 ὅμως δ', ἀδελφῇ, σοί θ' ὑπουργήσον τάδε
 ἐμοί τ' ἀρωγὰ, τῷ τε φιλτάτῳ βροτῶν
 πάντων, ἐν Αἰδου κειμένῳ κοινῷ πατρί.

ΧΟΡΟΣ.

πρὸς εὐσέβειαν ἢ κόρη λέγει · σὺ δὲ,

εἰ σωφρονήσεις, ὦ φίλη, δράσεις τάδε.

465

ΧΡΥΣΟΘΕΜΙΣ.

δράσω. τὸ γὰρ δίκαιον οὐκ ἔχει λόγον
δυοῖν ἐρίζειν, ἀλλ' ἐπισπεύδειν τὸ δρᾶν.

πειρωμένη δὲ τῶνδε τῶν ἔργων ἔμοι
σιγὴ παρ' ὑμῶν, πρὸς θεῶν, ἔστω, φίλαι·
ὥς, εἰ τάδ' ἡ τεκούσα πεύσεται, πικρὰν
δοκῶ με πείραν τήνδε τολμήσειν ἔτι.

470

ΧΟΡΟΣ.

εἰ μὴ 'γὼ παράφρων μάντις ἔφην,
καὶ γνώμας λειπομένα σοφᾶς,
εἴσιν ἅ πρόμαντις

475

Δίκα, δίκαια φερομένα (χεροῖν κράτη) 38
μέτεισιν, ὦ τέκνον, οὐ μακροῦ χρόνου.

ὑπεστί μοι θρόσος,
| ἀδυπινόων | κλύουσαν

480

ἀρτίως ὀνειράτων.

οὐ γὰρ ποτ' ἀμναστεῖ γ' ὁ φύσας
'Ελλάνων ἄναξ,

οὐδ' ἅ παλαιὰ χαλκόπλακτος

ἀμφήκης γένυς,

485

ἃ νιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις.

ἦξει καὶ πολύπους καὶ πῶλύχειρ

488

ἅ δεινοῖς κρυπτομένα λόχοις

490

χαλκόπους Ἑρινύς.

ἄλεκτρι' ἀνδῆμα γὰρ ἐπέδα μαιφόνων
γάμων ἀμιλλήμαθ' οἷσιν οὐ θέμις.

472 — 487. = 488 — 503.

ΗΛΕΚΤΡΑ.

/ πρὸ τῶνδ' τοί μ' ἔχει, 495
 / μήποτε μήποθ' ἡμῖν
 Ἄν' ἀνέγεις πελᾶν τέρας
 τοῖς δρῶσι καὶ συνδρῶσιν. ἦ τοι
 μαντεῖαι βροτῶν
 οὐκ εἰσὶν ἐν δεινοῖς ὀνείροις, 500
 οὐδ' ἐν θεσφάτοις,
 εἰ μὴ τῷδε φάσμα νυκτὸς εὖ κατασχήσει.
 ὦ Πέλοπος ἅ πρόσθεν 504
 πολύπονος ἱππεῖα,
 ὥς ἔμολες αἰανή 505
 τᾶδε γᾶ.
 εὐτε γὰρ ὁ ποντισθεὶς
 Μυρτίλος ἐκοιμάθη,
 παγχρυσέων δίφρων
 δυστάνοις αἰκίαις
 πρόφρυζος ἐκριφθεὶς,
 οὐ τί πω
 ἔλιπεν ἐκ τοῦδ' οἴκου
 πολυπάμονας αἰκία. 515

, πρωταρχὶς ατῶν

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ἀνειμένη μὲν, ὥς ἔοικας, αὖ στρέφει.
 οὐ γὰρ πάρεστ' Αἴγισθος, ὅς σ' ἐπεῖχ' αἰεὶ
 μή τοι θυραῖαν γ' οὔσαν αἰσχύνειν φίλους·
 νῦν δ', ὥς ἄπεστ' ἐκείνος, οὐδὲν ἐντρέπει
 ἔμοῦ γε· καίτοι πολλὰ πρὸς πολλοὺς με δὴ 520
 ἐξεῖπας, ὥς θρασεῖα καὶ πέρα δίκησ
 ἄρχω, καθυβρίζουσα καὶ σὲ καὶ τὰ σά.

ἐγὼ δ' ὕδριν μὲν οὐκ ἔχω · κακῶς δέ σε
 λέγω, κακῶς κλύουσα πρὸς σέθεν θαμά.
 πατήρ γάρ, οὐδὲν ἄλλο, σοὶ πρόσχημ' αἰεὶ,
 525 ὥς ἐξ ἐμοῦ τέθνηκεν. ἐξ ἐμοῦ · καλῶς
 ἔξοιδα · τῶνδ' ἄρνησις οὐκ ἔνεστί μοι.
 ἢ γὰρ Δίκη νιν εἴλεν, κοῦκ ἐγὼ μόνη,
 ἢ χρῆν σ' ἀρήγειν, εἰ φρονοῦς' ἐτυγχάνες ·
 530 ἐπεὶ πατήρ οὗτος σὸς, ὃν θρηνεῖς αἰεὶ,
 τὴν σὴν ὀμαιμον μοῦνος Ἑλλήνων ἔτλη
 θῦσαι θεοῖσιν, οὐκ ἴσον καμῶν ἐμοὶ
 λύπης, ὅτ' ἔσπειρ', ὥσπερ ἢ τίκτους' ἐγώ.
 εἶεν · δίδαξον δὴ με τοῦ, χάριν τίνος
 535 ἔθυσεν αὐτήν. πότερον Ἀργείων ἑρεῖς ;
 ἀλλ' οὐ μετὴν αὐτοῖσι τὴν γ' ἐμὴν κτανεῖν.
 ἀλλ' ἀντ' ἀδελφοῦ δῆτα Μενέλεω κτανῶν
 τᾶμ', οὐκ ἔμελλε τῶνδὲ μοι δῶσειν δίκην ;
 πότερον ἐκείνῳ παῖδες οὐκ ἦσαν διπλοῖ,
 540 οὐς τῆσδε μᾶλλον εἰκὸς ἦν θνήσκειν, πατρὸς
 καὶ μητρὸς ὄντας, ἧς ὁ πλοῦς ὅδ' ἦν χάριν,
 (ἢ τῶν ἐμῶν Αἰδης τιν' ἱμερον τέκνων
 ἢ τῶν ἐκείνης ἔσχε δαίσασθαι πλέον ;)
 (ἢ τῷ πάνῳ λειπατρὶ τῶν μὲν ἐξ ἐμοῦ
 545 παίδων πόθος παρεῖτο, Μενέλεω δ' ἐνῆν ;)
 οὐ ταῦτ' ἀδούλου καὶ κακοῦ γνώμην πατρός ;
 δοκῶ μὲν, εἰ καὶ σῆς δίχα γνώμης λέγω.
 φαίη δ' ἂν ἢ θανοῦσά γ', εἰ φωνὴν λάβοι.
 550 ἐγὼ μὲν οὖν οὐκ εἰμὶ τοῖς πεπραγμένοις
 δῦσθυμος · εἰ δέ σοι δοκῶ φρονεῖν κακῶς,

(γνῶμην δικαίαν σχοῦσα τοὺς πέλας ψέγε.)

ΗΛΕΚΤΡΑ.

(ἐρεῖς μὲν οὐχὶ νῦν γέ μ', ὥς ἄρξασά τι
λυπηρὸν εἶτα σοῦ τάδ' ἐξήκουσ' ὕπο·
ἀλλ' ἦν ἐφῆς μοι, τοῦ τεθνηκότος γ' ὕπερ
λέξαιμ' ἂν ὀρθῶς τῆς κασιγνήτης θ' ὁμοῦ. 565

ΚΛΙΤΤΑΙΜΝΗΣΤΡΑ.

καὶ μὴν ἐφίημ'· εἰ δέ μ' ᾧδ' ἀεὶ λόγοις
ἐξῆρχες, οὐκ ἂν ἦσθα λυπηρὰ κλύειν.

ΗΛΕΚΤΡΑ.

καὶ δὴ λέγω σοὶ λυπατέρα φῆς κτεῖναι. τίς ἂν
τούτου λόγος γένοιτ' ἂν αἰσχίων ἔτι,
εἴτ' οὖν δικαίως, εἴτε μή; λέξω δέ σοι, 560
ὥς οὐ δίκη γ' ἔκτεινας, ἀλλὰ σ' ἔσπασε
πειθῶ κακοῦ πρὸς ἀνδρὸς, ᾧ τανῦν ξύνει.
ἔρου δὲ τὴν κυναγὸν Ἄρτεμιν, τίνος
ποιναὶς τὰ πολλὰ πνεύματ' ἔσχ' ἐν Ἀὐλίδι·
ἦ γὼ φράσω· κείνης γὰρ οὐ θέμις μαθεῖν. 565
πατὴρ ποθ' οὐμός, ὥς ἐγὼ κλύω, θεᾶς
παίζων κατ' ἄλσος ἐξεκίνησεν ποδοῖν
στικτὸν κερδίστην ἔλαφον, οὗ κατὰ σφαγὰς
ἐκκομπάσας, ἔπος τι τυγχάνει βαλῶν.
καὶ τοῦδε μηνίσασα Διτῶα κόρη 570
κατεῖχ' Ἀχαιοὺς, ὥς πατὴρ ἀντίσταθμον
τοῦ θηρὸς ἐκθύσειε τὴν αὐτοῦ κόρην.
ᾧδ' ἦν τα κείνης θύματ'· οὐ γὰρ ἦν λύσις
ἄλλη στρατῷ πρὸς οἶκον, οὐδ' εἰς Ἴλιον.
ἀνθ' ὧν βιασθεῖς πολλὰ κἀντιβὰς, μόλις 575

ἔθυσεν αὐτήν, οὐχὶ Μενέλεω χάριν.

εἰ δ' οὖν, ἔρῳ γὰρ καὶ τὸ σὸν¹ κεῖνον θέλων
ἐπωφελῆσαι ταῦτ' ἔδρα, τούτου θανεῖν
χρῆν αὐτὸν οὐνεκ' ἐκ σέθεν ; ποίῳ νόμῳ ;
ὄρα, τιθεῖσα τόνδε τὸν νόμον βροτοῖς, *See G. 580*
μὴ πῆμα σαντῇ καὶ μετάνοιαν τίθεις.

εἰ γὰρ κτενοῦμεν ἄλλον ἀντ' ἄλλου, σύ τοι
πρώτη θάνοις ἄν, εἰ δίκης γε τυγχάνοις.
ἀλλ' εἰσόρα μὴ σκῆψιν οὐκ οὔσαν τίθεις.

εἰ γὰρ θέλεις, δίδαξον ἀνθ' ὅτου τανῦν
αἰσχιστα πάντων ἔργα, δρῶσα τυγχάνεις,
ἣτις ξυνεύδεις τῷ παλαμναίῳ, μεθ' οὗ
πατέρα τὸν ἀμὸν πρόσθεν ἐξαπώλεσας,
καὶ παιδοποιεῖς · τοὺς δὲ πρόσθεν, εὐσεβεῖς
κᾶξ εὐσεβῶν βλαστόντας, ἐκβαλοῦσ' ἔχεις. *590*

πῶς ταῦτ' ἐπαινέσαιμ' ἄν ; ἢ καὶ τοῦτ' ἐρεῖς,
ὥς τῆς θυγατρὸς ἀντίποινα λαμβάνεις ;
αἰσχροῦς δ', ἐὰν περ καὶ λέγῃς. οὐ γὰρ καλὸν
ἐχθροῖς γαμεισθῆναι τῆς θυγατρὸς οὐνεκα.
ἀλλ' οὐ γὰρ οὐδὲ νουθετεῖν ἔξεστί σε, *595*

ἢ πᾶσαν ἱῆς γλῶσσαν, ὥς τὴν μητέρα
κακοστομοῦμεν. καί σ' ἔγωγε δεσπότιν
ἢ μητέρ' οὐκ ἔλασσον εἰς ἡμᾶς νέμω,
ἢ ζῶ βίον μοχθηρὸν, ἐκ τε σοῦ κακοῖς
πολλοῖς ἀεὶ ξυνοῦσα τοῦ τε συννόμου. *600*

ὁ δ' ἄλλος ἔξω, χεῖρα σὴν μόλις φρυγῶν,
τλήμων Ὀρέστης δυστυχῇ τρίβει βίον ·
ὃν πολλὰ δὴ μέ σοι τρέφειν μιάστορα

ἐπητιάσω· καὶ τόδ', εἵπερ ἔσθ'ενον,
 ἔδρων ἄν, εὖ τοῦτ' ἴσθι. τοῦδέ γ' οὐνεκα
 κήρυσσέ μ' εἰς ἅπαντας, εἴτε χρὴ κακὴν
 εἴτε στόμαρ' ἔργον εἴτ' ἀναιδεΐας πλέαν.
 εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις,
 σχεδὸν τι τὴν σὴν οὐ καταισχύνω φύσιν.

ΧΟΡΟΣ.

ὄρω μένος πνέουσας· εἰ δὲ σὺν δίκῃ
 ξύνεστι, τοῦδε φροντίδ' οὐκ ἔτ' εἰσορῶ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ποιῖας δέ μοι δεῖ πρὸς γε τήνδε φροντίδος,
 ἣτις τοιαῦτα τηλεκουῖσαν ὕβρισην,
 καὶ ταῦτα τηλικούτος; ἄρ' οὐ σοι δοκεῖ
 χωρεῖν ἄν εἰς πᾶν ἔργον αἰσχύνῃς ἄτερ;

ΗΛΕΚΤΡΑ.

εὖ νυν ἐπίστω τῶνδέ μ' αἰσχύνῃν ἔχειν,
 κεῖ μὴ δοκῶ σοι· μανθάνω δ' ὀδούμενα
 ἔξωρα πράσσω κούκ ἐμοὶ προσεικότα.
 ἀλλ' ἢ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ
 ἔργ' ἐξαναγκάζει με ταῦτα δρᾶν βία.
 αἰσχροῖς γὰρ αἰσχροῖς πράγματ' ἐκδιδάσκειται.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ὦ θρέμμ' ἀναιδές, ἥ σ' ἐγὼ καὶ τᾶμ' ἔπη
 καὶ τᾶργα τὰμὰ πόλλ' ἄγαν λέγειν ποιεῖ.

ΗΛΕΚΤΡΑ.

σύ τοι λέγεις νιν, οὐκ ἐγώ. σὺ γὰρ ποιεῖς
 τοῦργον· τὰ δ' ἔργα τοὺς λόγους εὐρίσκεται.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ἀλλ', οὐ μὰ τὴν δέσποιναν Ἄρτεμιν, θράσους
τοῦδ' οὐκ ἀλύξεις, εὖτ' ἂν Αἰγισθος μόλη.

ΗΛΕΚΤΡΑ.

ὄρᾳς ; πρὸς ὄργην ἐκφέρει, μεθεῖσά μοι
λέγειν ἃ χρῆζοιμ'. οὐδ' ἐπίστασαι κλύειν.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

οὔκουν ἑάσεις οὐδ' ὑπ' εὐφημίου βοῆς
θῦσαί μ', ἐπειδὴ σοί γ' ἐφῆκα πᾶν λέγειν ;

ΗΛΕΚΤΡΑ.

(ἔω, κελεύω, θῦε · μηδ' ἐπαίτιῳ
τοῦμόν στομ', ὥς οὐκ ἂν πέρα λέξαιμ' ἔτι.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ἔπαιρξέ δ' ἡ σὺ θύμαθ', ἥ παροῦσά μοι,
πάγκαρπ', ἄνακτι τῷδ' ὅπως λυτηρίους
εὐχὰς ἀνάσχω δειμάτων ὧν νῦν ἔχω.
κλύοις ἂν ἤδη, Φοῖβε προστατήριε,
κεκρυμμένην μου βάξιν. οὐ γὰρ ἐν φίλοις
ὁ μῦθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει
πρὸς φῶς, παρούσης τῆσδε πλησίας ἐμοί,
μὴ σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῇ
σπείρη ματαίαν βάξιν ἐς πᾶσαν πόλιν.
ἀλλ' ὦδ' ἄκουε · τῇδε γὰρ καὶ γὼ φράσω.
ἃ γὰρ προσεῖδον νυκτὶ τῇδε φάσματα
δισσῶν ὄνείρων, ταῦτά μοι, Δύκει' ἄναξ,
εἰ μὲν πέφηνεν ἐσθλὰ, δὸς τελεσφόρα ·
εἰ δ' ἐχθρὰ, τοῖς ἐχθροῖσιν ἔμπαλιν μέθες ·
καὶ μὴ, με πλούτου τοῦ παρόντος εἴ τινας

634

635

640

645

δόλοισι βουλεύουσιν ἐκβαλεῖν, ἐφῆς,
 ἀλλ' ὧδέ μ' αἰεὶ ζῶσαν ἀβλαβεῖ βίῳ, 650
 δόμους Ἀτρειδῶν σκῆπτρά τ' ἀμφέπειν τάδε,
 φίλοισί τε ξυνοῦσαν οἷς ξύνειμι νῦν
 εὐήμεροῦσαν καὶ τέκνων, ὅσων ἐμοὶ
 δύσνοια μὴ πρόσσεστιν ἢ λύπη πικρά.
 ταῦτ', ὦ Δύκει' Ἀπολλόν, ἵλεως κλύων, 655
 δὸς πᾶσιν ἡμῖν ὥσπερ ἐξαιτούμεθα.
 τὰ δ' ἄλλα πάντα, καὶ σιωπῶσης ἐμοῦ,
 ἐπαξιῶ σε δαίμον' ὄντ' ἐξειδέναι.
 τοὺς ἐκ Διὸς γὰρ εἰκός ἐστι πάνθ' ὄραν.

ΠΑΙΔΑΓΩΓΟΣ.

ξέναι γυναῖκες, πῶς ἂν εἰδείην σαφῶς 660
 εἰ τοῦ τυράννου δώματ' Αἰγίσθου τάδε ;

ΧΟΡΟΣ.

τάδ' ἐστίν, ὦ ξέν'. αὐτὸς ἦκασας καλῶς.

ΠΑΙΔΑΓΩΓΟΣ.

ἦ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ
 κείνου ; πρέπει γὰρ ὥς τύραννος εἰσορᾶν.

ΧΟΡΟΣ.

μάλιστα πάντων. ἦδε σοι κείνη πάρα. 665

ΠΑΙΔΑΓΩΓΟΣ.

ὦ χαῖρ', ἄνασσα. σοὶ φέρων ἦκω λόγους
 ἦδεῖς φίλον παρ' ἀνδρὸς Αἰγίσθου θ' ὁμοῦ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

(ἐδεξάμην τὸ δηθέν) εἰδέναι δέ σου
 πρῶτιστα χρήζω, τίς σ' ἀπέστειλεν βροτῶν.

ΠΑΙΔΑΓΩΓΟΣ.

Φανοτεὺς ὁ Φωκεὺς, πρᾶγμα πορσύνων μέγα. 670

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ἀλλ', οὐ μὰ τὴν δέσποιναν Ἄρτεμιν, θράσους
τοῦδ' οὐκ ἀλύξεις, εὐτ' ἂν Αἰγισθος μόλη.

ΗΛΕΚΤΡΑ.

ὄρᾳς ; πρὸς ὄργην ἐκφέρει, μεθιῖσά μοι
λέγειν ἃ χρῆζοιμ'. οὐδ' ἐπίστασαι κλύειν.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

οὔκουν ἐάσεις οὐδ' ὑπ' εὐφήμου βοῆς
θῦσαί μ', ἐπειδὴ σοί γ' ἐφῆκα πᾶν λέγειν ;

630

ΗΛΕΚΤΡΑ.

(ἔω, κελεύω, θῦε · μηδ' ἐπαίτιῳ
τοῦμόν στοίμ', ὥς οὐκ ἂν πέρα λέξαιμ' εἴη.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ἔπαιρξέ δ' ἡ σὺ θύμαθ', ἣ παροῦσά μοι,
πάγκαρπ', ἄνακτι τῷδ' ὅπως λυτηρίους
εὐχὰς ἀνάσχω δειμάτων ὧν νῦν ἔχω.
κλύοις ἂν ἤδη, Φοῖβε προστατήριε,
κεκρυμμένην μου βάξιν. οὐ γὰρ ἐν φίλοις
ὁ μῦθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει
πρὸς φῶς, παρούσης τῆσδε πλησίας ἐμοί,
μὴ σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῇ
σπείρη ματαίαν βάξιν ἐς πᾶσαν πόλιν.
ἀλλ' ὦδ' ἄκουε · τῆδε γὰρ καγὼ φράσω.
ἃ γὰρ προσεῖδον νυκτὶ τῆδε φάσματα
δισσῶν ὄνείρων, ταῦτά μοι, Δύκει' ἄναξ,
εἰ μὲν πέφηνεν ἐσθλὰ, δὸς τελεσφόρα ·
εἰ δ' ἐχθρὰ, τοῖς ἐχθροῖσιν ἔμπαλιν μέγες ·
καὶ μή, με πλούτου τοῦ παρόντος εἴ τινας

635

640

645

δόλοισι βουλεύουσιν ἐκβαλεῖν, ἐφῆς,
 ἀλλ' ὧδέ μ' αἰεὶ ζῶσαν ἀβλαβεῖ βίῃ, 650
 δόμους Ἀτρειδῶν σκῆπτρά τ' ἀμφέπειν τάδε,
 φίλοισί τε ξυνοῦσαν οἷς ξύνειμι νῦν
 εὐήμεροῦσαν καὶ τέκνων, ὅσων ἐμοὶ
 δύσνοια μὴ πρόσσεστιν ἢ λύπη πικρά.
 ταῦτ', ὦ Λύκει' Ἀπολλων, ἵλεως κλύων, 655
 δὸς πᾶσιν ἡμῖν ὥσπερ ἐξαιτούμεθα.
 τὰ δ' ἄλλα πάντα, καὶ σιωπῶσης ἐμοῦ,
 ἐπαξιῶ σε δαίμον' ὄντ' ἐξειδέναι.
 τοὺς ἐκ Διὸς γὰρ εἰκὸς ἐστι πάνθ' ὄραν.

ΠΑΙΔΑΓΩΓΟΣ.

ξέναι γυναῖκες, πῶς ἂν εἰδείην σαφῶς 660
 εἰ τοῦ τυράννου δῶματ' Αἰγίσθου τάδε ;

ΧΟΡΟΣ.

τάδ' ἐστίν, ὦ ξέν'. αὐτοὺς ἤκαστας καλῶς.

ΠΑΙΔΑΓΩΓΟΣ.

ἦ καὶ δάμαρτα τήνδ' ἐπικάζων κυρῶ
 κείνου ; πρέπει γὰρ ὥς τύραννος εἰσορᾶν.

ΧΟΡΟΣ.

μάλιστα πάντων. ἦδε σοι κείνη πάρα. 665

ΠΑΙΔΑΓΩΓΟΣ.

ὦ χαῖρ', ἄνασσα. σοὶ φέρων ἦκω λόγους
 ἦδεῖς φίλον παρ' ἀνδρὸς Αἰγίσθου θ' ὁμοῦ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

(ἐδεξάμην τὸ δηθὲν) εἰδέναι δέ σου
 πρῶτιστα χρήζω, τίς σ' ἀπέστειλεν βροτῶν.

ΠΑΙΔΑΓΩΓΟΣ.

Φανοτεὺς ὁ Φωκεὺς, πρᾶγμα πορσύνων μέγα. 670

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

τὸ ποῖον, ὦ ξέν' ; εἰπέ. παρὰ φίλου γὰρ ὦν
 ἀνδρὸς, σάφ' οἶδα, προσφιλεῖς λέξεις λόγους.

ΠΑΙΔΑΓΩΓΟΣ.

τέθνηκ' Ὀρέστης. ἐν βραχεὶ ξυνθεῖς λέγω.

ΗΛΕΚΤΡΑ.

οὐ γὰρ τάλαιν', ὅλωλα τῇδ' ἐν ἡμέρᾳ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

τί φῆς, τί φῆς, ὦ ξεῖνε; μὴ ταύτης κλύε.

676

ΠΑΙΔΑΓΩΓΟΣ.

θανόντ' Ὀρέστην νῦν τε καὶ πάλαι λέγω.

ΗΛΕΚΤΡΑ.

ἀπωλόμην δύστηνος, οὐδέν εἰμ' ἔτι.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

αἰ μὲν τὰ σαύτης προῖσσι, ἔμοι δὲ σὺ, ξέने,
 τάληθες εἰπέ, τῷ τρόπῳ διόλλυται;

ΠΑΙΔΑΓΩΓΟΣ.

κάπεμπόμην πρὸς ταῦτα, καὶ τὸ πᾶν φράσω.

680

κεῖνος γὰρ, ἐλθὼν εἰς τὸ κλεινὸν Ἑλλάδος
 πρόσχημ' ἀγῶνος, Δελφικῶν ἁθλῶν χάριν,
 οἷ' ἤσθητ' ἀνδρὸς ὀρθίων κηρυγμάτων

δρόμον προκηρύξαντος, οὗ πρώτη κρίσις,
 εἰσῆλθε λαμπρὸς, πᾶσι τοῖς ἐκεῖ σέβας.

685

δρόμου δ' ἰσώσας τῇ φύσει τὰ τέρματα,
 νίκης ἔχων ἐξῆλθε πάντιμον γέρας.

ἥπῳ μὲν ἐν πολλοῖσι παῦρά σοι λέγω,
 οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.

ἐν δ' ἴσθ'· ὅσων γὰρ εἰσεκήρυξαν βραβῆς
 δρόμων διαύλων ἅθλ', ἅπερ νομίζεται,

690

τοῦτων ἐνεγκὼν πάντα τὰ πινίκια
 ὠλβίζειτ', Ἄργεϊος μὲν ἀνακαλούμενος,
 ὄνομα δ' Ὀρέστης, τοῦ τὸ κλεινὸν Ἑλλάδος
 Ἀγαμέμνονος στρατεύμ' ἀγείραντός ποτε. 695
 καὶ ταῦτα μὲν τοιαῦθ' ἔσταν δέ τις θεῶν
 βλάπτῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν
 κεῖνος γὰρ, ἄλλης ἡμέρας, ὅθ' ἱππικῶν
 ἦν, ἡλίου τέλλοντος, ὠκύπους ἄγων, Sam Riving
 εἰσῆλθε πολλῶν ἄρματηλατῶν μέτα. 700
 εἰς ἦν Ἀχαιοὺς, εἰς ἀπὸ Σπάρτης, δύο
 Αἰδυες, ζυγωτῶν ἁρμάτων ἐπιστάται·
 καὶ κεῖνος ἐν τούτοισι Θεσσαλὰς ἔχων
 ἵππους ὁ πέμπτος· ἕκτος ἐξ Αἰτωλίας,
 ξανθάσι πάλοις· ἑβδομος Μάγνης ἀνὴρ· 705
 ὁ δ' ὄγδοος λεύκιππος, Αἰνιὰν γένος·
 ἕνατος Ἀθηναίων τῶν θεοδμήτων ἄπο·
 Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὄχον.
 (στάντες δ' ὅθ' αὐτοὺς οἱ τεταγμένοι βραβῆς
 κλήροισι ἔπηλαν καὶ κατέστησαν δίφρους, 710
 χαλκῆς ὑπαὶ σάλπιγγος ἤξαν· οἱ δ' ἅμα
 ἵπποις ὁμοκλήσαντες ἡνίας χεροῖν
 ἔσεισαν· ἐν δὲ πᾶς ἐμεστώθη δρόμος
 κτύπου κροτήτων ἁρμάτων· κόνις δ' ἄνω
 φορεῖθ'· ὁμοῦ δὲ πάντες ἀναμεμιγμένοι 715
 φείδοντο κέντρων οὐδὲν, ὥς ὑπερβάλοι
 χνόας τις αὐτῶν καὶ φρονάγμαθ' ἱππικά·
 ὁμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βᾶσεις
 ἤφριζον, εἰσέβαλλον ἱππικαὶ πνοαί.

κεῖνος δ' ^{οἷ} ὑπ' αὐτὴν ἐσχάτην στήλην | ἔχων ^{Alister} 720
 ἔχριμπτ' αἰεὶ σύριγγα, δεξιὸν δ' ἀνείς
 σειραῖον ἵππον, εἶργε τὸν προσκείμενον.
 καὶ πρὶν μὲν ὀρθοὶ πάντες ἕστασαν δίφροι·
 ἔπειτα δ' Αἰνιᾶνος ἀνδρὸς ἄστομοι
 πῶλοι βία φέρουσιν, ἐκ δ' ὑποστροφῆς, 725
 τελοῦντες ἕκτον ἑβδομόν τ' ἤδη δρόμον,
 μέτωπα συμπαίονσι Βαρκαίοις ὄχοις·
 κἀντεῦθεν ἄλλος ἄλλον ἐξ ἐνὸς κακοῦ
 ἔθρανε κἀνέπιπτε, πᾶν δ' ἐπίμπλατο
 ναυαγίων Κρισαῖον ἱππικῶν πέδον. 730
 γνούς δ' οὐκ Ἀθηναίων δεινὸς ἥνιοστροφός
 ἔξω παρασπᾶ κἀνακωχεύει, παρείς ^{at the same time}
 κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον.
 ἤλαννε δ' ἔσχατος μὲν, ὑστέρας δ' ἔχων
 πῶλους Ὀρέστης τῷ τέλει πίστιν φέρων. 735
 ὁ δ', ὥς ὀρᾷ μόνον νιν ἐλλειμμένον,
 ὀξὺν δι' ὧτων κέλαδον ἐνσείσας θοαῖς
 πῶλοις, διώκει, κἀξισώσαντ' ἑνὶ ζυγᾷ
 ἤλαννέτην, (τότ' ἄλλος ἄλλοθ' αἶτερος
 κάρα προβάλλων ἱππικῶν ὀχημάτων.) 740
 καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους
 ὠρθοῦθ' ὁ τλήμων ὀρθὸς ἐξ ὀρθῶν δίφρων·
 ἔπειτα λύων ἡνίαν ἀριστεράν
 κάμπτοντος ἵππου, λανθάνει στήλην ἄκραν
 παίσας· ἔθραυσε δ' ἄξονος μέσας χνόας, 745
 κἀξ ἀντύγων ὤλισθε· σὺν δ' ἐλίσσεται
 τμητῶις ἱμάσι· τοῦ δὲ πίπτοντος πέδῳ,

πῶλοι διεσπάρησαν ἐς μέσον δρόμον.
 στρατὸς δ', ὅπως ὄρᾳ νιν ἐκπεπιτωκότα
 δίφρων, ἀνωλόλυξε τὸν νεανίαν, 750
 οἷ' ἔργα θράσας οἶα λαγχάνει κακὰ,
 φορούμενος πρὸς οὐδας, ἄλλοτ' οὐρανῷ
 σκέλη προφαίνων, ἐς τέ νιν διφρηλάται,
 μόλις κατασχεθόντες ἱππικὸν δρόμον,
 ἔλυσαν αἵματηρόν, ὥστε μηθένα 755
 γνῶναι φίλων ἰδόντ' ἂν ἄθλιον δέμας.
 καί νιν πυρᾷ κέαντες εὐθύς, ἐν βραχεῖ
 χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ
 φέρουσιν ἄνδρες Φωκέων τεταγμένοι,
 ὅπως πατρώας τύμβον ἐκλάχοι χθονός. 760
 τοιαῦτά σοι ταῦτ' ἐστίν, ὥς μὲν ἐν λόγοις,
 ἀλγεινὰ, τοῖς δ' ἰδοῦσιν, οἵπερ εἶδομεν,
 μέγιστα πάντων ὧν ὅπῃ' ἐγὼ κακῶν.

ΧΟΡΟΣ.

φεῦ φεῦ · τὸ πᾶν δὴ δεσπότηται τοῖς πάλαι
 πρόορμιζον, ὥς ἔοικεν, ἐφθαρται γένος. 765

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ὦ Ζεῦ, τί ταῦτα, πότερον εὐτυχῇ λέγω,
 ἢ δεινὰ μὲν, κέρδη δέ ; λυπηρῶς δ' ἔχει,
 εἰ τοῖς ἐμαντιῆς τὸν βίον σώζω κακοῖς.

ΠΑΙΔΑΓΩΓΟΣ.

τί δ' ὦδ' ἀθυμεῖς, ὦ γύναι, τῷ νῦν λόγῳ ;

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

δεινὸν τὸ τίκτειν ἐστίν · οὐδὲ γὰρ κακῶς 770
 πάσχοντι μῖσος ὧν τέκῃ προσγίγνεται.

ΠΑΙΔΑΓΩΓΟΣ.

μάτην ἄρ' ἡμεῖς, ὥς ἔοικεν, ἤκομεν.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ

οὔτοι μάτην γε. πῶς γὰρ ἂν μάτην λέγοις;
 εἴ μοι θανόντος πίστ' ἔχων τεκμήρια
 προσῆλθες, ὅστις τῆς ἐμῆς ψυχῆς γεγώς, 775
 μαστῶν ἀποστάς καὶ τροφῆς ἐμῆς, φυγὰς
 ἀπεξενούτο· καί μ', ἐπεὶ τῆσδε χθονὸς
 ἐξῆλθεν, οὐκ ἔτ' εἶδεν· ἐγκαλῶν δέ μοι
 φόνους πατρώους, δειν' ἐπηπείλει τελεῖν·
 ὥστ' οὔτε νυκτὸς ὕπνον οὔτ' ἐξ ἡμέρας 780
 ἐμὲ στεγάζειν ἠδύν· ἀλλ' ὁ προσθατῶν
 χρόνος διηγέ μ' αἰὲν ὥς θανουμένην.
 νῦν δ' — ἡμέρα γὰρ τῇδ' ἀπηλλάγην φόβου
 πρὸς τῆσδ' ἐκείνου θ'· ἦδε γὰρ μείζων βλάβη
 ξύνοικος ἦν μοι, τοῦμὸν ἐκπίνουσ' αἰεὶ 785
 ψυχῆς ἄκρατον αἶμα — νῦν δ' ἐκηλά που
 τῶν τῆσδ' ἀπειλῶν οὐνεχ' ἡμερεύσομεν.

ΗΛΕΚΤΡΑ.

οἶμοι τάλαινα· νῦν γὰρ οἰμῶξαι πάρα,
 Ὀρέστα, τὴν σὴν ξυμφορὰν, ὅθ' ὦδ' ἔχων
 πρὸς τῆσδ' ὑβρίζει μητρός. ἄρ' ἔχει καλῶς; 790

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

οὔτοι σύ· κεῖνος δ' ὥς ἔχει καλῶς ἔχει.

ΗΛΕΚΤΡΑ.

ἄκουε, Νέμεσι τοῦ θανόντος ἀρτίως.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ἤκουσεν ὦν δεῖ, ἀπεκύρωσεν καλῶς.

ΗΛΕΚΤΡΑ.

ὑδρίζε. νῦν γὰρ εὐτυχοῦσα τυγχάνεις.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

οὐκουν Ὀρέστης καὶ σὺ παύσειτον τάδε.

795

ΗΛΕΚΤΡΑ.

(πεπαύμεθ' ἡμεῖς, οὐχ ὅπως σε παύσομεν.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

(πολλῶν ἂν ἦχοις, ὦ ξέν', ἄξιός τις τυχεῖν,
εἰ τήνδ' ἔπαυσας τῆς πολυγλώσσου βοῆς.)

ΠΑΙΔΑΓΩΓΟΣ.

οὐκοῦν ἀποστείχοιμ' ἂν, εἰ τὰδ' εὖ κυρεῖ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ἦ κλέγε'· ἐπείπερ οὐτ' ἐμοῦ κατὰξί' ἂν
πρᾶξιαι, οὔτε τοῦ πορεύσαντος ξένου.
ἀλλ' εἴσιθ' εἴσω· τήνδε δ' ἔκτοθεν βοᾶν
ἔα τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.

800

ΗΛΕΚΤΡΑ

ἄρ' ὑμῖν ὥς ἀλγοῦσα κῶδυνωμένη
δεινῶς δακρῦσαι κάπικωκῦσαι δοκεῖ
τὸν υἱὸν ἢ δύστιγνος ὧδ' ὀλωλότα;
ἀλλ' ἐγγελῶσα φρουῶδος. ὦ τάλαιν' ἐγώ·
Ὀρέστα φίλταθ', ὥς μ' ἀπώλεσας θανών.

805

ἀποσπάσας γὰρ τῆς ἐμῆς οἴχει φρενὸς
αἶ μοι μόναι παρῆσαν ἐλπίδων ἔτι,
σὲ πατρὸς ἥξειν ζῶντα τιμωρόν ποτε
κάμοῦ ταλαίνης. νῦν δὲ ποῖ με χρὴ μολεῖν;
μόνη γάρ εἰμι, σοῦ τ' ἀπεστερημένη
καὶ πατρός. ἦδη δεῖ με δουλεύειν πάλιν
ἐν τοῖσιν ἐχθίστοισιν ἀνθρώπων ἐμοῖ,

810

815

φονεῦσι πατρός. ἄρά μοι καλῶς ἔχει ;
 ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου
 ξύνοικος ἔσσομ', ἀλλὰ τῇδε πρὸς πύλῃ
 παρεῖς' ἐμαντὴν ἄφιλος ἀνὰ βίον.
 πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται,
 τῶν ἔνδον ὄντων · ὥς χάρις μὲν, ἦν κτάνῃ,
 λύπη δ', ἐὰν ζῷ · τοῦ βίου δ' οὐδεὶς πόθος.

820

ΧΟΡΟΣ.

ποῦ ποτε κεραυνοὶ Διὸς, ἣ ποῦ φαέθων
 Ἄλιος, εἰ ταῦτ' ἐφορῶντες
 κρύπτουσιν ἔκηλοι ;

825

ΗΛΕΚΤΡΑ.

ἔ ἔ, αἰαῖ.

ΧΟΡΟΣ.

ὦ παῖ, τί δακρύεις ;

ΗΛΕΚΤΡΑ.

φεῦ.

ΧΟΡΟΣ.

μηδὲν μέγ' αὖσης.

830

ΗΛΕΚΤΡΑ.

ἀπολεῖς.

ΧΟΡΟΣ.

πῶς ;

ΗΛΕΚΤΡΑ.

εἰ τῶν φανερώς οἰχομένων
 εἰς Ἄιδαν ἐλπιδ' ὑποί-
 σεις, κατ' ἐμοῦ τακομένας
 μᾶλλον ἐπεμβάσει.

835

ΧΟΡΟΣ.

οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις
ἔρχεσι κρυφθέντα γυναικῶν ·
καὶ νῦν ὑπὸ γαίας

ΗΛΕΚΤΡΑ.

ἔἔ, ἰώ.

840

ΧΟΡΟΣ.

πάμπυυχος ἀνάσσει.

ΗΛΕΚΤΡΑ.

φεῦ.

ΧΟΡΟΣ.

φεῦ δῆτ' · ὅλοα γὰρ —

ΗΛΕΚΤΡΑ.

ἐδάμη

ΧΟΡΟΣ.

ναί.

845

ΗΛΕΚΤΡΑ.

οἶδ' οἶδ' · ἐφάνη γὰρ μελέτωρ
ἀμφὶ τὸν ἐν πένθει · ἐμοὶ δ'
οὔτις ἔτ' ἔσθ' · ὅς γὰρ ἔτ' ἦν,
φροῦδος ἀναρπασθεῖς.

ΧΟΡΟΣ.

δειλαία δειλαίων κυρεῖς.

ΗΛΕΚΤΡΑ.

κἀγὼ τοῦδ' ἴστωρ, ὑπερίστωρ,
πᾶνσύρτωρ παμμήνω πολλῶν
στυγνῶν τ' ἀχέων αἰῶνι.

850

ΧΟΡΟΣ.

εἶδομεν αἱ θροεῖς.

849 — 859. = 860 — 870.

ΗΛΕΚΤΡΑ.

μή μέ νυν μηκέτι
 παραγάγης, ἔν' οὐ

855

ΧΟΡΟΣ.

τί φῆς ;

ΗΛΕΚΤΡΑ.

πάρεισιν ἐλπίδων ἔτι κοινοτόκων
 εὐπατριδῶν τ' ἀρωγαί.

ΧΟΡΟΣ.

πᾶσι θνατοῖς ἔφν μόρος.

860

ΗΛΕΚΤΡΑ.

ἦ καὶ χαλαργοῖς ἐν ἀμίλλαις
 οὕτως, ὥς κείνῳ δυστάνῳ,
 τυητοῖς ὀλκοῖς ἐγκυῖρσαι ;

ΧΟΡΟΣ.

ἄσκοπος ἂ λῶδα.

ΗΛΕΚΤΡΑ.

πῶς γὰρ οὐκ ; εἰ ξένος
 ἄτερ ἐμᾶν χερῶν

865

ΧΟΡΟΣ.

παπαῖ.

ΗΛΕΚΤΡΑ.

κέκευθεν, οὔτε του τάφου ἀντιάσας
 οὔτε γόων παρ' ἡμῶν.

870

ΧΡΥΣΟΘΕΜΙΣ.

ὕφ' ἡδονῆς τοι, φιλτάτῃ, διώχομαι,
 τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.
 φέρω γὰρ ἡδονάς τε, καὶ ἀνάπαυλαν ὄν

πάροιθεν εἶχες καὶ κατέστενες κακῶν.

ΗΛΕΚΤΡΑ.

πόθεν δ' ἂν εὖροις τῶν ἐμῶν σὺ πημάτων
ἄρηξιν, οἷς ἴασιν οὐκ ἔνεστι' ἰδεῖν ;

876

ΧΡΥΣΟΘΕΜΙΣ.

πάρεστ' Ὀρέστης ἡμῖν, ἴσθι τοῦτ' ἐμοῦ
κλύουσ', ἐναργῶς, ὥσπερ εἰσορᾷς ἐμέ.

ΗΛΕΚΤΡΑ.

ἀλλ' ἦ μέμνηας, ὦ τάλαινα, καπὶ τοῖς
σαυτῆς κακοῖσι καπὶ τοῖς ἐμοῖς γελαῖς ;

880

ΧΡΥΣΟΘΕΜΙΣ.

μὰ τὴν πατρώαν ἐστίαν, ἀλλ' οὐκ ὕβρει
λέγω τὰδ', ἀλλ' ἐκεῖνον ὥς παρόντα νῶν.

ΗΛΕΚΤΡΑ.

οἴμοι τάλαινα· καὶ τίνος βροτιῶν λόγον
τόνδ' εἰσακούσας, ὧδε πιστεύεις ἄγαν ;

ΧΡΥΣΟΘΕΜΙΣ.

ἐγὼ μὲν ἐξ ἐμοῦ τε κούκ ἄλλου σαφῇ
σημεῖ' ἰδοῦσα, τῷδε πιστεύω λόγῳ.

886

ΗΛΕΚΤΡΑ.

τίν', ὦ τάλαινα, ἰδοῦσα πίστιν ; ἐς τί μοι
βλέψασα θάλλπει τῷδ' ἀνηκέστῳ πυρί ;

ΧΡΥΣΟΘΕΜΙΣ.

πρὸς νῦν θεῶν, ἄκουσον, ὥς μαθοῦσά μου,
τὸ λοιπὸν ἢ φρονοῦσαν ἢ μωρὰν λέγῃς.

890

ΗΛΕΚΤΡΑ.

σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ἡδονή.

ΧΡΥΣΟΘΕΜΙΣ.

καὶ δὴ λέγω σοι πᾶν ὅσον κατειδόμην.

ἐπεὶ γὰρ ἦλθον πατρὸς ἀρχαῖον τάφον,
 ὄρῳ κολώνης ἐξ ἄκρας νεοῤῥύτους
 πηγὰς γάλακτος, καὶ περιστεφῇ κύκλῳ 895
 πάντων ὅσ' ἐστὶν ἀνθέων θήκην πατρὸς.
 ἰδοῦσα δ' ἔσχον θαῦμα, καὶ περισκοπῶ
 μή ποῦ τις ἡμῖν ἐγγὺς ἐγχρίμπτῃ βροτῶν.
 ὥς δ' ἐν γαλήνῃ πάντ' ἐδερχόμην τόπον,
 τύμβον προσεῖρπον ἄσσον· ἐσχάτης δ' ὄρῳ 900
 πυρᾶς νεωρῇ βόστρυχον τετμημένον·
 κρεῦθὺς τάλαιν' ὥς εἶδον, ἐμπαίει τί μοι
 ψυχῇ σύνηθες ὄμμα, φιλτάτου βροτῶν
 πάντων Ὀρέστου τοῦθ' ὄραν τεκμήριον·)
 καὶ χερσὶ βαστάσασα, δυσφημῶ μὲν οὐ, 905
 χαρᾶ δὲ πίμπλημ' εὐθὺς ὄμμα δακρύων.
 καὶ νῦν θ' ὁμοίως καὶ τότε' ἐξεπίσταμαί
 μή του τόδ' ἀγλαῖσμα πλὴν κείνου μολεῖν.
 τῷ γὰρ προσήκει κλήν γ' ἐμοῦ καὶ σοῦ τότε ;
 καὶ γὰρ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι, 910
 οὐδ' αὖ σύ. πῶς γάρ ; ἢ γε μηδὲ πρὸς θεοὺς
 ἔξεστ' ἀκλαύστῳ τῇσδ' ἀποστιῆναι στέγης.
 ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὐθ' ὁ νοῦς φιλεῖ
 τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθανεν·
 ἀλλ' ἔστ' Ὀρέστου ταῦτα τὰπιτίμια. 915
 ἀλλ', ὦ φίλη, θάρσυνε. τοῖς αὐτοῖσί τοι
 οὐχ αὐτὸς αἰὲν δαιμόνων παραστατεῖ.
 νῶν δ' ἦν τὰ πρόσθεν στυγνός· ἡ δὲ νῦν ἴσως
 πολλῶν ὑπάρξει κύρος ἡμέρα καλῶν.

ΗΛΕΚΤΡΑ.

φρεῦ, τῆς ἀνοίας ὥς σ' ἐποικτεῖρω πάλαι.

920

ΧΡΥΣΟΘΕΜΙΣ.

τί δ' ἔστιν ; οὐ πρὸς ἡδονὴν λέγω τάδε ;

ΗΛΕΚΤΡΑ.

οὐκ οἶσθ' ὅποι γῆς οὐδ' ὅποι γνώμης φέρει.

ΧΡΥΣΟΘΕΜΙΣ.

πῶς δ' οὐκ ἐγὼ κάτιοιδ' ἃ γ' εἶδον ἐμφανῶς ;

ΗΛΕΚΤΡΑ.

τέθνηκεν, ὃ τάλαινα · τὰκείνου δέ σοι

σωτήρι' ἔρρει · μηδὲν ἐς κεῖνόν γ' ὄρα.

925

ΧΡΥΣΟΘΕΜΙΣ.

οἴμοι τάλαινα · τοῦ τὰδ' ἤκουσάς βροτῶν ;

ΗΛΕΚΤΡΑ.

τοῦ πλησίον παρόντος, ἥνίκ' ὦλλυτο.

ΧΡΥΣΟΘΕΜΙΣ.

καὶ ποῦ 'στιν οὗτος ; θαυμά τοί μ' ὑπέρχεται.

ΗΛΕΚΤΡΑ.

κατ' οἶκον, ἡδὺς, οὐδὲ μητρὶ δυσχερῆς.

ΧΡΥΣΟΘΕΜΙΣ.

οἴμοι τάλαινα · τοῦ γὰρ ἀνθρώπων ποτ' ἦν

930

τὰ πολλὰ πατρὸς πρὸς τάφον κτερίσματα ;

ΗΛΕΚΤΡΑ.

οἶμαι μάλιστ' ἔγωγε τοῦ τεθνηκότος

μνημεῖ' Ὀρέστον ταῦτα προσθεῖναι τινά.

ΧΡΥΣΟΘΕΜΙΣ.

ὃ δυστυχῆς · ἐγὼ δὲ σὺν χαρᾷ λόγους

τοιούσδ' ἔχουσ' ἔσπενδον, οὐκ εἰδυῖ' ἄρα

935

ἴν' ἤμεν ἄτης · ἀλλὰ νῦν, ὅθ' ἰκόμην,

τά τ' ὄντα πρόσθεν ἄλλα θ' εὐρίσκω κακά.

ΗΛΕΚΤΡΑ.

οὕτως ἔχει σοι ταῦτ'· ἐὰν δέ μοι πίθῃ,
τῆς νῦν παρούσης πημονῆς λύσεις βάρος.

ΧΡΥΣΟΘΕΜΙΣ.

ἦ τοὺς θανόντας ἐξαναστήσω ποτέ ;

940

ΗΛΕΚΤΡΑ.

οὐκ ἔσθ' ὃ γ' εἶπον· οὐ γὰρ ᾧδ' ἄφρων ἔφυν.

ΧΡΥΣΟΘΕΜΙΣ.

τί γὰρ κελεύεις ὦν ἐγὼ φερέγγυος ;

ΗΛΕΚΤΡΑ.

τλήναι σε δρωσαν ἂν ἐγὼ παραινέσω.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' εἴ τις ὠφέλειά γ', οὐκ ἀπώσομαι.

ΗΛΕΚΤΡΑ.

ὄρα, πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ.

945

ΧΡΥΣΟΘΕΜΙΣ.

ὄρω. ξυνοίσω πᾶν ὅσονπερ ἂν σθένω.

ΗΛΕΚΤΡΑ.

ἄκουε δὴ νυν ἥ βεβούλευμαι τελεῖν.

παρουσίαν μὲν οἶσθα καὶ σύ που φίλων
ὥς οὔτις ἡμῖν ἐστίν, ἀλλ' Αἰδης λαβὼν
ἀπεστέρηκε, καὶ μόνα λελείμμεθον.

950

ἐγὼ δ', ἕως μὲν τὸν κασίγνητον βίω
θάλλοντά τ' εἰσήκουον, εἶχον ἐλπίδας,
φόνου ποτ' αὐτὸν πράκτορ' ἵξεσθαι πατρός·
νῦν δ' ἥνίκ' οὐκ ἔτ' ἐστίν, εἰς σέ δὴ βλέπω,
ὅπως τὸν αὐτόχειρα πατρώου φόνου
ξὺν τῇδ' ἀδελφῇ μὴ κατοκνήσεις κτανεῖν,

955

Αἴγισθον. οὐδὲν γὰρ σε δεῖ καὶ
 ποῖ γὰρ μενεῖς ῥάθυμος εἰς τίν'
 βλέψας' ἔτ' ὀρθήν; ἥ πάρεστι μ
 πλούτου πατρῶου κτήσιν ἔστερημα
 πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ λ
 ἄλεκτρα γηράσκουσιν ἀνυμέναιά τ
 καὶ τῶνδε μέντοι μηκέτ' ἐλπίσης ὀλ
 τεύξει ποτ'. οὐ γὰρ ὦδ' ἄβουλόσ' ἐστ' ἀνὴρ
 Αἴγισθος, ὥστε σὸν ποτ' ἢ καμὸν γένος
 βλαστεῖν ἐᾶσαι, πημονὴν αὐτῷ σαφῇ.
 ἀλλ' ἣν ἐπίσπῃ τοῖς ἐμοῖς βουλευμασιν,
 (πρῶτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω
 θανόντος οἴσει, τοῦ κασιγνήτου θ' ἅμα.)
 ἔπειτα δ', ὥσπερ ἐξέφυς, ἐλευθέρα
 καλεῖ τὸ λοιπὸν; καὶ γάμων ἐπαξίων
 τεύξει. φιλεῖ γὰρ πρὸς τὰ χρηστὰ πᾶς ὁρᾶν.
 λόγῳ γε μὴν εὐκλειαν οὐχ ὁρᾶς ὅσῃν
 σαυτῇ τε καμοὶ προσβαλεῖς πεισθεῖσά μοι;
 τίς γὰρ ποτ' ἀστῶν ἢ ξένων ἡμᾶς ἰδὼν
 τοιοῖσδ' ἐπαίνοις οὐχὶ δεξιῶσεται;
 ἴδεσθε τῷδε τῷ κασιγνήτῳ, φίλοι,
 ὦ τὸν πατρῶον οἶκον ἐξεσωσάτην,
 ὦ τοῖσιν ἐχθροῖς εὐ βεβηκόσιν ποτὲ
 ψυχῆς ἀφειδήσαντε | προὔστηται | φόνου.
 τούτῳ φιλεῖν χρῆ, τῷδε χρῆ πάντας σέβειν.
 τῷδ' ἐν θ' ἑορταῖς ἐν τε πανδημῷ πόλει
 τιμᾶν ἅπαντας οὐνεκ' ἀνδρείας χρεῶν. —
 τοιαῦτά τοι νῶ πᾶς τις ἐξερεῖ βροτῶν,

44

44

965

970

975

980

τά τ' ὄντα πρόσθεν ἄλλα θ' εὐρίσκω κακά.

ΗΛΕΚΤΡΑ.

οὕτως ἔχει σοι ταῦτ'· εἰ δέ μοι πίθη,
τῆς νῦν παρούσης πημονῆς λύσεις βάρος.

ΧΡΥΣΟΘΕΜΙΣ.

ἦ τοὺς θανόντας ἐξαναστήσω ποτέ;

940

ΗΛΕΚΤΡΑ.

οὐκ ἔσθ' ὃ γ' εἶπον· οὐ γὰρ ᾧδ' ἄφρων ἔφυν.

ΧΡΥΣΟΘΕΜΙΣ.

τί γὰρ κελεύεις ὦν ἐγὼ φερέγγυος;

ΗΛΕΚΤΡΑ.

τληναί σε δρῶσαν ἂν ἐγὼ παραινέσω.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' εἴ τις ὠφέλειά γ', οὐκ ἀπώσομαι.

ΗΛΕΚΤΡΑ.

ὄρα, πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ.

945

ΧΡΥΣΟΘΕΜΙΣ.

ὄρω. ξυνοίσω πᾶν ὅσονπερ ἂν σθένω.

ΗΛΕΚΤΡΑ.

ἄκουε δὴ νυν ἥ βεβούλευμαι τελεῖν.

παρουσίαν μὲν οἶσθα καὶ σύ πον φίλων
ὥς οὔτις ἡμῖν ἐστιν, ἀλλ' Αἰδης λαβὼν
ἀπεστέρηκε, καὶ μόνα λελείμμεθον.

950

ἐγὼ δ', ἕως μὲν τὸν κασίγνητον βίω
θάλλοντά τ' εἰσήκουον, εἶχον ἐλπίδας,
φόνου ποτ' αὐτὸν πράκτορ' ἵξεσθαι πατρός·
νῦν δ' ἡνίκ' οὐκ ἔτ' ἐστιν, εἰς σέ δὴ βλέπω,
ὅπως τὸν αὐτόχειρα πατρώου φόνου
ξὺν τῇδ' ἀδελφῇ μὴ κατοκνήσεις κτανεῖν,

955

Αἴγισθον. οὐδὲν γάρ σε δεῖ κρύπτειν μ' ἔτι.
 ποῖ γὰρ μενεῖς ῥάθυμος εἰς τίν' ἐλπίδων
 βλέψας' ἔτ' ὀρθήν; ἥ πάρεστι μὲν στένειν
 πλούτου πατρῶου κτήσιν ἐστερημένη, 960
 πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου
 ἄλεκτρα γηράσκουσαν ἀνυμέναιά τε.
 καὶ τῶνδε μέντοι μηκέτ' ἐλπίσῃς ὅπως
 τεύξει ποτ'. οὐ γὰρ ὧδ' ἄβουλός ἐστ' ἀνὴρ
 Αἴγισθος, ὥστε σὸν ποτ' ἢ κάμὸν γένος 965
 βλαστεῖν ἑᾶσαι, πημονὴν αὐτῷ σαφῆ.
 ἀλλ' ἦν ἐπίδοπῃ τοῖς ἐμοῖς βουλευμασιν,
 ᾤκιστον μὲν εὐσέβειαν ἐκ πατρὸς κάτω
 θανόντος οἶσει, τοῦ κασιγνήτου θ' ἅμα.
 ἔπειτα δ', ὥσπερ ἐξέφυς, ἐλευθέρα 970
 καλεῖ τὸ λοιπὸν; καὶ γάμων ἐπαξίαν
 τεύξει. φιλεῖ γὰρ πρὸς τὰ χρηστὰ πᾶς ὄραν.
 λόγῳ γε μὴν εὐκλειαν οὐχ ὀρᾷς ὅσην
 σαντῇ τε κάμοι προσβαλεῖς πεισθεῖσά μοι;
 τίς γὰρ ποτ' ἀσιτῶν ἢ ξένων ἡμᾶς ἰδὼν 975
 τοιοῖσδ' ἐπαίνοισι οὐχὶ δεξιῶσεται;
 Ἴδεσθε τῶδε τῷ κασιγνήτῳ, φίλοι,
 ὦ τὸν πατρῶον οἶκον ἐξεσωσάτην,
 ὦ τοῖσιν ἐχθροῖς εὐ βέβηκαριν ποτὲ
 ψυχῆς ἀφειδήσαντε προὔστηται φόνου. 980
 τούτῳ φιλεῖν χρὴ, τῶδε χρὴ πάντας σέβειν.
 τῶδ' ἔν θ' ἐορταῖς ἐν τε πανδήμῳ πόλει
 τιμᾶν ἅπαντας οὐνεκ' ἀνδρείας χρεῶν. —
 τοιαῦτά τοι νῶ πᾶς τις ἐξερεῖ βροτῶν,

ζώσαιν θανούσαιν θ' ὥστε μὴ ἔκλιπεῖν κλέος. 985
 ἀλλ', ὃ φίλη, πείσθητι, συμπόνει πατρί,
 σύγκαμν' ἀδελφῶ, παῦσον ἐκ κακῶν ἐμέ,
 παῦσον δὲ σαντήν, τοῦτο γιγνώσκουσ', ὅτι
 ζῆν αἰσχρὸν αἰσχρῶς τοῖς καλῶς πεφυκόσιν.

ΧΟΡΟΣ.

ἐν τοῖς τοιοῦτοις ἐστὶν ἡ προμηθεΐα 990
 καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.

ΧΡΥΣΟΘΕΜΙΣ.

καὶ πρὶν γε φωνεῖν, ὃ γυναῖκες, εἰ φρενῶν
 ἐτύγχαν' αὕτη μὴ κακῶν, ἐσώζετ' ἂν
 τὴν εὐλάβειαν, ὥσπερ οὐχὶ σώζεται.
 ποῖ γάρ ποτ' ἐμβλέψασα, τοιοῦτον θράσος 995
 αὐτῇ θ' ὀπλίζει, καὶ μ' ὑπηρετεῖν καλεῖς;
 οὐκ εἰσορᾷς; γυνὴ μὲν, οὐδ' ἀνὴρ ἔφους,
 σθένεις δ' ἔλασσον τῶν ἐναντίων χερί.
 δαίμων δὲ τοῖς μὲν εὐτυχῆς καθ' ἡμέραν,
 ἡμῖν δ' ἀπορῶρεῖ καπὶ μηδὲν ἔρχεται. 1000
 τίς οὖν, τοιοῦτον ἄνδρα βουλεύων ἐλεῖν,
 ἄλυπος ἄτης ἐξαπαλλαχθήσεται;
 ὄρα, κακῶς πράσσοντε μὴ μείζω κακὰ
 κτησώμεθ', εἴ τις τούσδ' ἀκούσεται λόγους.
 λύει γὰρ ἡμᾶς σὺθὲν οὐδ' ἐπωφελεῖ 1005
 βάξιν καλὴν λαβόντε δυσκλεῶς θανεῖν.
 οὐ γὰρ θανεῖν ἐχθιστον, ἀλλ' ὅταν θανεῖν
 χρήζων τις εἴτα μηδὲ τοῦτ' ἔξη λαβεῖν.
 ἀλλ' ἀντιάζω, πρὶν πανωλέθρους τὸ πᾶν
 ἡμᾶς τ' ὀλέσθαι κάξερημῶσαι γένος, 1010

κατάσχεσ ὀργήν. καὶ τὰ μὲν λελεγμένα
ἀρρήτ' ἐγὼ σοι ἀτελεῇ φυλάξομαι,
αὐτὴ δὲ νοῦν σχέσ' ἀλλὰ τῷ χρόνῳ ποτὲ,
σθένουσα μηδὲν τοῖς κρατοῦσιν εἰσαθεῖν.

ΧΟΡΟΣ.

πέιθου. προνοίας οὐδὲν ἀνθρώποις ἔφν
κέρδος λαβεῖν ἄμεινον, οὐδὲ νοῦ σοφοῦ.

1015

ΗΛΕΚΤΡΑ.

ἀπροσδόκητον οὐδὲν εἶρηκας· καλῶς δ'
ἦδη σ' ἀπορρήνυσαν ἀπηγγελλόμην.
ἀλλ' αὐτόχειρί μοι μόνη τε δραστήον
τοῦργον τόδ'· οὐ γὰρ δὴ κενόν γ' ἀφήσομεν. 1020

ΧΡΥΣΟΘΕΜΙΣ.

φεῦ·

(εἶθ' ὥφελες τοιάδε τὴν γνώμην πατρὸς
θνήσκοντος εἶναι· πάντα γὰρ κατειργάσω.

ΗΛΕΚΤΡΑ.

ἀλλ' ἦν φύσιν γε, τὸν δὲ νοῦν ἥσων τότε.

ΧΡΥΣΟΘΕΜΙΣ.

(ἄσκει τοιαύτη νοῦν δι' αἰῶνος μένειν.)

ΗΛΕΚΤΡΑ.

ὥς οὐχὶ συνδράσουσα νουθετεῖς τάδε.

1025

ΧΡΥΣΟΘΕΜΙΣ.

εἰκὸς γὰρ ἐγχειροῦντα καὶ πράσσειν κακῶς.

ΗΛΕΚΤΡΑ.

ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.

ΧΡΥΣΟΘΕΜΙΣ.

ἀνέξομαι κλύουσα χῶτιαν εὖ λέγῃς.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐ ποτ' ἐξ ἐμοῦ γε μὴ πάθῃς τόδε.

ΧΡΥΣΟΘΕΜΙΣ.

μακρὸς τὸ κρῖναι ταῦτα ἢ λοιπὸς χρόνος.

1030

ΗΛΕΚΤΡΑ.

ἄπελθε. σοὶ γὰρ ὠφέλησις οὐκ ἔνι.

ΧΡΥΣΟΘΕΜΙΣ.

ἔνεστιν· ἀλλὰ σοὶ μάθησις οὐ πάρα.

ΗΛΕΚΤΡΑ.

ἐλθοῦσα μητρὶ ταῦτα πάντ' ἔξιπε σῇ.

ΧΡΥΣΟΘΕΜΙΣ.

οὐδ' αὖ τοσοῦτον ἔχθος ἐχθαίρω σ' ἐγώ.

ΗΛΕΚΤΡΑ.

ἀλλ' οὖν ἐπίστω γ' οἷ μ' ἀτιμίας ἄγεις.

1035

ΧΡΥΣΟΘΕΜΙΣ.

ἀτιμίας μὲν οὐ, προμηθείας δέ σου.

ΗΛΕΚΤΡΑ.

τῷ σῷ δικαίῳ δῆτ' ἐπισπένθαι με δεῖ;

ΧΡΥΣΟΘΕΜΙΣ.

ὅταν γὰρ εὐ φρονῇς, τόθ' ἡγήσει σὺ νῶν.

ΗΛΕΚΤΡΑ.

ἢ δεινὸν εὐ λέγουσαν ἐξαμαρτάνειν.

ΧΡΥΣΟΘΕΜΙΣ.

εἴρηκας ὀρθῶς ᾧ σὺ πρόσκεισαι κακῷ.

1040

ΗΛΕΚΤΡΑ.

τί δ' ; οὐ δοκῶ σοι ταῦτα σὺν δίκῃ λέγειν ;

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἔστιν ἔνθα καὶ δίκη βλάβην φέρει.

ΗΛΕΚΤΡΑ.

τούτοις ἐγὼ ζῆν τοῖς νόμοις οὐ βούλομαι.

ΗΛΕΚΤΡΑ.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' εἰ ποιήσεις ταῦτ', ἐπαινέσεις ἐμέ.

ΗΛΕΚΤΡΑ.

καὶ μὴν ποιήσω γ', οὐδὲν ἐκπλαγεῖσά σε.

1045

ΧΡΥΣΟΘΕΜΙΣ.

καὶ τοῦτ' ἀληθές, οὐδὲ βουλευέσει πάλιν ;

ΗΛΕΚΤΡΑ.

βουλῆς γὰρ οὐδὲν ἐστὶν ἔχθιον κακῆς.

ΧΡΥΣΟΘΕΜΙΣ.

φρονεῖν ἔοικας οὐδὲν ὧν ἐγὼ λέγω.

ΗΛΕΚΤΡΑ.

πάσαι δέδοκται ταῦτα, κοῦ νεωστί μοι.

ΧΡΥΣΟΘΕΜΙΣ.

ἄπειμι τοίνυν. οὔτε γὰρ σὺ τᾶμ' ἔπη
τολμᾶς ἐπαινεῖν, οὔτ' ἐγὼ τοὺς σοὺς τρόπους.

1050

ΗΛΕΚΤΡΑ.

ἀλλ' εἴσιθ'. οὐ σοι μὴ μεθέπομαί ποτε,
οὐδ' ἦν σφόδρ' ἰμείρουσα τυγχάνης · ἐπεὶ
πολλῆς ἀνοίας καὶ τὸ θηρᾶσθαι κενά.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι
φρονεῖν, φρόνει τοιαῦθ'. ὅταν γὰρ ἐν κακοῖς
ἦδη βεβήκῃς, τᾶμ' ἐπαινέσεις ἔπη.

1055

ΧΟΡΟΣ.

τί τοὺς ἄνωθεν φρονιμωτάτους οἰωνοὺς
ἔσορῶμενοι τροφᾶς κηδομένους ἀφ' ὧν τε βλάστω-
σιν ἀφ' ὧν τ' ὄνασιν εὖρωσι, τὰδ' ἴσας /
τελοῦμεν ;

1061

1058 — 1069. = 1070 — 1081.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐ ποτ' ἐξ ἐμοῦ γε μὴ πάθῃς τόδε.

ΧΡΥΣΟΘΕΜΙΣ.

μακρὸς τὸ κρῖναι ταῦτα ἢ λοιπὸς χρόνος.

1030

ΗΛΕΚΤΡΑ.

ἄπελθε. σοὶ γὰρ ὠφέλησις οὐκ ἔνι.

ΧΡΥΣΟΘΕΜΙΣ.

ἔνεστιν· ἀλλὰ σοὶ μάθησις οὐ πάρα.

ΗΛΕΚΤΡΑ.

ἐλθοῦσα μητρὶ ταῦτα πάντ' ἔξειπε σῇ.

ΧΡΥΣΟΘΕΜΙΣ.

οὐδ' αὖ τοσοῦτον ἔχθος ἔχθαίρω σ' ἐγώ.

ΗΛΕΚΤΡΑ.

ἀλλ' οὖν ἐπίστω γ' οἷ μ' ἀτιμίας ἄγεις.

1035

ΧΡΥΣΟΘΕΜΙΣ.

ἀτιμίας μὲν οὐ, προμηθείας δέ σου.

ΗΛΕΚΤΡΑ.

τῷ σῷ δικαίῳ δῆτ' ἐπισπένσθαι με δεῖ;

ΧΡΥΣΟΘΕΜΙΣ.

ὅταν γὰρ εὐ φρονῇς, τόθ' ἡγήσει σὺ νῶν.

ΗΛΕΚΤΡΑ.

ἢ δεινὸν εὐ λέγουσαν ἐξαμαρτάνειν.

ΧΡΥΣΟΘΕΜΙΣ.

εἴρηκας ὀρθῶς ᾧ σὺ πρόσκεισαι κακῷ.

1040

ΗΛΕΚΤΡΑ.

τί δ' ; οὐ δοκῶ σοι ταῦτα σὺν δίκῃ λέγειν ;

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἔστιν ἔνθα καὶ δίκη βλάβην φέρει.

ΗΛΕΚΤΡΑ.

τούτοις ἐγὼ ζῆν τοῖς νόμοις οὐ βούλομαι.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' εἰ ποιήσεις ταῦτ', ἐπαινέσεις ἐμέ.

ΗΛΕΚΤΡΑ.

καὶ μὴν ποιήσω γ', οὐδὲν ἐκπλαγεῖσά σε. 1045

ΧΡΥΣΟΘΕΜΙΣ.

καὶ τοῦτ' ἄληθές, οὐδὲ βουλευῆσαι πάλιν ;

ΗΛΕΚΤΡΑ.

βουλῆς γὰρ οὐδὲν ἐστὶν ἔχθιον κακῆς.

ΧΡΥΣΟΘΕΜΙΣ.

φρονεῖν ἔοικας οὐδὲν ὢν ἐγὼ λέγω.

ΗΛΕΚΤΡΑ.

πάλαι δέδοκται ταῦτα, κοῦ νεωστί μοι.

ΧΡΥΣΟΘΕΜΙΣ.

ἄπειμι τοίνυν. οὔτε γὰρ σὺ τᾶμ' ἔπη 1050

τολμᾶς ἐπαινεῖν, οὔτ' ἐγὼ τοὺς σοὺς τρόπους.

ΗΛΕΚΤΡΑ.

ἀλλ' εἴσιθ'. οὐ σοι μὴ μεθέψομαί ποτε,
οὐδ' ἦν σφόδρ' ἰμείρουσα τυγχάνης · ἐπεὶ
πολλῆς ἀνοίας καὶ τὸ θηρᾶσθαι κενά.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι 1055

φρονεῖν, φρόνει τοιαῦθ'. ὅταν γὰρ ἐν κακοῖς
ἦδη βεβήκης, τᾶμ' ἐπαινέσεις ἔπη.

ΧΟΡΟΣ.

τί τοὺς ἄνωθεν φρονιμωτάτους οἰωνοὺς
ἐσορώμενοι τροφᾶς κηδομένους ἀφ' ὧν τε βλάστω-
σιν ἀφ' ὧν τ' ὄνασιν εὖρωσι, τὰδ' ἄν' ἐπ' ἴσας /
τελοῦμεν ; 1062

ἀλλ', οὐ τὰν Διὸς ἀστραπὴν

καὶ τὰν οὐρανίαν Θέμιν,

δαρὸν οὐκ ἀπόνητοι,

1068

ᾧ χθονία βροτοῖσι φάμα, κατὰ μοι βόασον οἰκτρὰν
ὅπα τοῖς ἔνερθ' Ἀτρεΐδαις, ἀχόρευτα φέρονσ'
ὀνειδῇ·

οἵ σφιν ἤδη τὰ μὲν ἐκ δόμων νοσεῖ,*

1070

τὰ δὲ πρὸς τέκνων διπλῇ φύλοπις οὐκ ἔτ' ἐξι-
σοῦται |

] φιλοτασίῳ | διαίτῃ. πρόδοτος δὲ μόνα σαλεύει

Ἥλέκτρα, τὸν αἰὶ πατρὸς

1076

δειλαία στενάχουσ', ὅπως

ἅ πάνδυρτος ἀηδὼν,

οὔτε τι τοῦ θανεῖν προμηθῆς, τό τε μὴ βλέπειν
ἐτοίμα,

διδύμαν | ἔλουσ' | Ἑρινύν. (τίς ἂν εὐπατρὶς ᾧδε
βλάστοι ;)

1080

οὐδεὶς τῶν ἀγαθῶν γάρ,

ζῶν κακῶς, εὐκλειαν αἰσχῦναι θέλει

γώνυμος, ᾧ παῖ παῖ,

1084

(ὥς καὶ σὺ πάγκλαυτον αἰῶνα κοινὸν εἴλου,)

τὸ μὴ καλὸν καθοπλίσασα, δύο φέρειν ἐν ἐνὶ λόγῳ,
σοφά τ' ἀρίστα τε παῖς κεκληῆσθαι.

ζῶης μοι καθύπερθεν

1090

χειρὶ καὶ πλούτῳ τεῶν ἐχθρῶν, ὅσον

νῦν ὑπόχειρ ναιέεις·

ἐπεὶ σ' ἐφεύρηκα μοίρα μὲν οὐκ ἐν ἐσθλᾷ

1082 — 1089. = 1090 — 1097.

βεβῶσαν · ἃ δὲ μέγιστ' ἔβλαστε νόμιμα, τῶνδε
φερομένην 1096

ἄριστα τῇ Ζηνὸς εὐσεβείᾳ. 1097

ΟΡΕΣΤΗΣ.

ἄρ', ὦ γυναῖκες, ὀρθά τ' εἰσηκούσαμεν,
ὀρθῶς δ' ὁδοιποροῦμεν ἔνθα χρῆζομεν ;

ΧΟΡΟΣ.

τί δ' ἐξερευνᾷς, καὶ τί βουλευθεὶς πάρει ; 1100

ΟΡΕΣΤΗΣ.

Αἰγισθὸν ἔνθ' ᾤκηκεν ἱστορῶ πάλαι.

ΧΟΡΟΣ.

ἀλλ' εὖ θ' ἰκάνεις, χῶ φράσας ἀζήμιος.

ΟΡΕΣΤΗΣ.

τίς οὖν ἂν ὑμῶν τοῖς ἔσω φράσειεν ἂν
ἡμῶν ποθεῖνῃν κοινῶν παρουσίαν ;

ΧΟΡΟΣ.

ἦδ', εἰ τὸν ἀγχιστόν γε κηρύσσειν χρεῶν. 1106

ΟΡΕΣΤΗΣ.

ἴθ', ὦ γύναι, δήλωσον εἰσελθοῦς', ὅτι
Φωκῆς ματεύουσ' ἄνδρες Αἰγισθὸν τινες.

ΗΛΕΚΤΡΑ.

οἴμοι τάλαιν', οὐ δὴ ποθ' ἦς ἠκούσαμεν
φήμης φέροντες ἐμφανῇ τεκμήρια ;

ΟΡΕΣΤΗΣ.

οὐκ οἶδα τὴν σὴν κληδόν' · ἀλλὰ μοι γέρων 1110
ἐφεῖτ' Ὀρέστου Στρόφιος ἀγγεῖλαι πέρι.

ΗΛΕΚΤΡΑ.

τί δ' ἔστιν, ὦ ξέν' ; ὥς μ' ὑπέρχεται φόβος.

ΟΡΕΣΤΗΣ.

φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ

τεύχει θανόντος, ὥς ὄρα's, κομίζομεν.

ΗΛΕΚΤΡΑ.

(οὐ γὰρ τάλαινα, τοῦτ' ἐκεῖν' ἤδη σαφές.)
πρόχειρον ἄχθος, ὥς ἔοικε, δέρομαι.

1115

ΟΡΕΣΤΗΣ.

εἵπερ τι κλαίεις τῶν Ὀρεστείων κακῶν,
τόδ' ἄγγος ἴσθι σῶμα τοῦκείνου στέγον.

ΗΛΕΚΤΡΑ.

ὦ ξεῖνε, δός νυν πρὸς θεῶν, εἵπερ τόδε
κέκευθεν αὐτὸν τεῦχος, εἰς χεῖρας λαβεῖν,
ὅπως ἐμαντήν καὶ γένος τὸ πᾶν ὁμοῦ
ξὺν τῇδε κλαύσω ἀποδύρωμαι σποδῶ.

1120

ΟΡΕΣΤΗΣ.

δόθ', ἥτις ἐστὶ, προσφέροντες. οὐ γὰρ ὥς
ἐν δυσμενείᾳ γ' οὐδ' ἐπαιτεῖται τάδε,
ἀλλ' ἢ φίλων τις, ἢ πρὸς αἵματος φύσιν.

1125

ΗΛΕΚΤΡΑ.

ὦ φιλτάτου μνημεῖον ἀνθρώπων ἐμοὶ
ψυχῆς Ὀρέστου λοιπὸν, ὥς σ' (ἀπ' ἐλπίδων)
οὐχ ὥνπερ ἐξέπεμπον εἰσεδεξάμην.

νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν,
δόμων δέ σ', ὦ παῖ, λαμπρὸν ἐξέπεμψ' ἐγώ.

1130

ὥς ὄφελον πάροιθεν ἐκλιπεῖν βίον,
πρὶν ἐς ξένην σε γαῖαν ἐκπέμψαι, χεροῖν

κλέψασα ταῖνδε, κἀνασώσασθαι φόνου,

ὅπως θανὼν ἔκτισο τῇ τόθ' ἡμέρᾳ, 44. (3)

τύμβου πατρός κοινὸν εἰληχρὸς μέρος.

1135

νῦν δ' ἐκτὸς οἴκων ἀπὲ γῆς ἄλλης φυγὰς

κακῶς ἀπώλου, σῆς κασιγνήτης δίχα ·
 κοῦτ' ἐν φίλαισι χερσὶν ἢ τάλαιν' ἐγὼ
 λουτροῖς ἐκόσμησ', οὔτε παμφλέκτου πυρὸς
 ἀνειλόμην, ὥς εἰκὸς, ἄθλιον βάρος. 1140

ἀλλ' ἐν ξέναισι χερσὶ κηδευθεὶς τάλας
 σμικρὸς προσήκεις ὄγκος ἐν σμικρῷ κύτει.
 οἷμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς
 ἀνωφελήτου, τὴν ἐγὼ θαμ' ἀμφὶ σοὶ
 πόνῳ γλυκεῖ παρέσχον. οὔτε γὰρ ποτε 1145

μητρὸς σύ γ' ἦσθα μᾶλλον ἢ καμοῦ φίλος,
 οὔθ' οἱ κατ' οἶκον ἦσαν, ἀλλ' ἐγὼ τροφός ·
 ἐγὼ δ' ἀδελφῇ σοὶ προσηῦδῶμην αἰεὶ.

νῦν δ' ἐκλέλοιπε ταῦτ' ἐν ἡμέρᾳ μιᾷ
 θανόντα σὺν σοί. πάντα γὰρ συναρπάσας, 1150
 θύελλ' ὅπως, βέβηκας. οἴχεται πατήρ ·

τέθνηκ' ἐγὼ σοι · φροῦδος αὐτὸς εἴ θανὼν ·
 γελῶσι δ' ἐχθροί · μαίνεται δ' ὑπ' ἡδονῆς
 μήτηρ ἀμήτωρ, ἧς ἐμοὶ σὺ πολλάκις
 φήμας λάθρα προὔπεμπε, ὥς φανούμενος 1155
 τιμωρὸς αὐτός. ἀλλὰ ταῦθ' ὁ δυστυχῆς
 δαίμων ὁ σὸς τε καμὸς ἐξαφείλετο,

ὃς σ' ᾤδ' ἐμοὶ προὔπεμψεν, ἀντὶ φιλτάτης
 μορφῆς σποδὸν τε καὶ σκιὰν ἀνωφελεῖ.
 οἷμοι μοι. 1160

ὦ δέμας οἰκτρόν. φεῦ φεῦ.
 ὦ δεινοτάτας, οἷμοι μοι,
 πεμφθεὶς κελεύθους, φίλταθ', ὥς μ' ἀπώλεσας ·
 ἀπώλεσας δῆτ', ὦ κασίγνητον κᾶρα.

τοιγὰρ σὺ δέξαι μ' ἐς τὸ σὸν τόδε στέγος, 1165
 τὴν μηδὲν εἰς τὸ μηδὲν, ὥς σὺν σοὶ κάτω
 ναίω τὸ λοιπόν. καὶ γὰρ ἡνίχ' ἦσθ' ἄνω,
 ξὺν σοὶ μετεῖχον τῶν ἴσων· καὶ νῦν ποθῶ
 τοῦ σοῦ θανούσα μὴ 'πολείπεσθαι τάφου,
 τοὺς γὰρ θανόντας οὐχ ὄρω λυπουμενούς. 1170

ΧΟΡΟΣ.

θνητοῦ πέφυκας πατρὸς, Ἡλέκτρα, φρόνει·
 θνητὸς δ' Ὀρέστης· ὥστε μὴ λίαν στένε.
 πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεται παθεῖν.

ΟΡΕΣΤΗΣ.

φεῦ φεῦ. τί λέξω; ποῖ λόγων ἀμνηχανῶν
 ἔλθω; κρατεῖν γὰρ οὐκ ἔτι γλώσσης σθένω. 1175

ΗΛΕΚΤΡΑ.

τί δ' ἔσχες ἄλγος; πρὸς τί τοῦτ' εἰπὼν κυρεῖς;

ΟΡΕΣΤΗΣ.

ἦ σὸν τὸ κλεινὸν εἶδος Ἡλέκτρας τόδε;

ΗΛΕΚΤΡΑ.

τόδ' ἔστ' ἐκεῖνο, καὶ μάλ' ἀθλίως ἔχον.

ΟΡΕΣΤΗΣ.

οἷμοι ταλαίνης ἄρα τῇσδε συμφορᾶς.

ΗΛΕΚΤΡΑ.

τί δὴ ποτ', ὦ ξέν', ἄμφ' ἐμοὶ στένεις τάδε; 1180

ΟΡΕΣΤΗΣ.

ὦ σῶμ' ἀτίμως καὶ δέως ἐφθαρμένον.

ΗΛΕΚΤΡΑ.

οὔτοι ποτ' ἄλλην ἢ 'μὲ δυσφημεῖς, ξένε.

ΟΡΕΣΤΗΣ.

φεῦ τῆς ἀνύμφου δυσμόρου τε σῆς τροφῆς.

ΗΛΕΚΤΡΑ.

τί δή ποτ', ὦ ξέν', ὧδ' ἐπισκοπῶν στένεις ;

ΟΡΕΣΤΗΣ.

ὥς οὐκ ἄρ' ἤδη τῶν ἐμῶν οὐδὲν κακῶν.

1185

ΗΛΕΚΤΡΑ.

ἐν τῷ διέγνωνς τοῦτο τῶν εἰρημένων ;

ΟΡΕΣΤΗΣ.

ὁρῶν σε πολλοῖς ἐμπρέπουσαν ἄλγεσιν.

ΗΛΕΚΤΡΑ.

καὶ μὴν ὄρᾳς γε παῦρα τῶν ἐμῶν κακῶν.

ΟΡΕΣΤΗΣ.

καὶ πῶς γένοιτ' ἂν τῶνδ' ἔτ' ἐχθίῳ βλέπειν ;

ΗΛΕΚΤΡΑ.

ὀθούνεκ' εἰμὶ τοῖς φονεῦσι σύντροφος.

1190

ΟΡΕΣΤΗΣ.

22,

τοῖς τοῦ ; πόθεν τοῦτ' ἐξεσήμηνας κακόν ;

ΗΛΕΚΤΡΑ.

τοῖς πατρός. εἴτα τοῖσδε δουλεύω βίᾳ.

ΟΡΕΣΤΗΣ.

τίς γάρ σ' ἀνάγκη τῇδε προτρέπει βροτῶν ;

ΗΛΕΚΤΡΑ.

μήτηρ καλεῖται· μητρὶ δ' οὐδὲν ἐξισοῖ.

ΟΡΕΣΤΗΣ.

τί δρῶσα ; πότερα χερσίν, ἢ λύμῃ βίου ;

1195

ΗΛΕΚΤΡΑ.

καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς.

ΟΡΕΣΤΗΣ.

οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα ;

ΗΛΕΚΤΡΑ.

οὐ δῆθ'. δεῖ ἣν γάρ μοι σὺ προὔθηκας σποδόν.

ΟΡΕΣΤΗΣ.

ὦ δύσποτμ', ὥς ὄρων σ' ἐποικτείρω πάλαι.

ΗΛΕΚΤΡΑ.

μόνος βροτῶν νῦν ἴσθ' ἐποικτείρας ποτέ.

1200

ΟΡΕΣΤΗΣ.

μόνος γὰρ ἦκω τοῖς ἴσοις ἀλγῶν κακοῖς.

ΗΛΕΚΤΡΑ.

οὐ δὴ ποθ' ἡμῖν ξυγγενὴς ἦκεις ποθέν ;

ΟΡΕΣΤΗΣ.

ἐγὼ φράσαιμ' ἄν, εἰ τὸ τῶνδ' εὖνονν πάρα.

ΗΛΕΚΤΡΑ.

ἀλλ' ἐστὶν εὖνονν, ὥστε πρὸς πιστάς ἐρεῖς.

ΟΡΕΣΤΗΣ.

μέθες τόδ' ἄγγος νῦν, ὅπως τὸ πᾶν μάθῃς.

1205

ΗΛΕΚΤΡΑ.

μὴ δῆτα, πρὸς θεῶν, τοῦτό μ' ἐργάσῃ, ξένε.

ΟΡΕΣΤΗΣ.

πεΐθου λέγοντι κοῦχ ἁμαρτήσῃ ποτέ.

ΗΛΕΚΤΡΑ.

μὴ, πρὸς γενείου, μὴ 'ξέλη τὰ φίλτατα.

ΟΡΕΣΤΗΣ.

οὐ φημ' ἐάσειν.

ΗΛΕΚΤΡΑ.

ὦ τάλαιν' ἐγὼ σέθεν,

Ορέστα, τῆς σῆς εἰ στερήσομαι ταφῆς.

1210

ΟΡΕΣΤΗΣ.

εὐφημα φώνει. πρὸς δίκης γὰρ οὐ στένεις.

ΗΛΕΚΤΡΑ.

πῶς τὸν θανόντ' ἀδελφὸν οὐ δίκη στένω ;

ΟΡΕΣΤΗΣ.

οὐ σοι προσήκει τήνδε προσφωνεῖν φάτιν.

ΗΛΕΚΤΡΑ.

οὕτως ἄτιμός εἰμι τοῦ τεθνηκότος ;

ΟΡΕΣΤΗΣ.

ἄτιμος οὐδενὸς σύ · τοῦτο δ' οὐχὶ σόν.

1215

ΗΛΕΚΤΡΑ.

εἴπερ γ' Ὀρέστου σῶμα βαστάζω τόδε.

ΟΡΕΣΤΗΣ.

ἀλλ' οὐκ Ὀρέστου, πλὴν λόγῳ γ' ἡσχημένον.

ΗΛΕΚΤΡΑ.

ποῦ δ' ἔστ' ἐκείνου τοῦ ταλαιπώρου τάφος ;

ΟΡΕΣΤΗΣ.

οὐκ ἔστι. τοῦ γὰρ ζῶντος οὐκ ἔστιν τάφος.

ΗΛΕΚΤΡΑ.

πῶς εἶπας, ὦ παῖ ;

ΟΡΕΣΤΗΣ.

ψεῦδος οὐδὲν ὦν λέγω.

1220

ΗΛΕΚΤΡΑ.

ἦ ζῇ γὰρ ἀνὴρ ;

ΟΡΕΣΤΗΣ.

εἴπερ ἔμψυχός γ' ἐγώ.

ΗΛΕΚΤΡΑ.

ἦ γὰρ σὺ κεῖνος ;

ΟΡΕΣΤΗΣ.

τήνδε προσβλέψασά μου

σφραγίδα πατρὸς, ἔκμαθ' εἰ σαφῇ λέγω.

ΗΛΕΚΤΡΑ.

ὦ φίλτατον φῶς.

ΟΡΕΣΤΗΣ.

φίλιτατον, συμμαρτυρῶ.

ΗΛΕΚΤΡΑ.

ὦ φθέγμ', ἀφίκου;

ΟΡΕΣΤΗΣ.

μηκέτ' ἄλλοθεν πύθη. 1225

ΗΛΕΚΤΡΑ.

ἔχω σε χερσίν;

ΟΡΕΣΤΗΣ.

ὥς τὰ λοιπ' ἔχοις αἰεί.

ΗΛΕΚΤΡΑ.

ὦ φίλιταται γυναῖκες, ὦ πολίτιδες,
 ὄρατ' Ὀρέστην τόνδε, μηχαναῖσι μὲν
 θανόντα, νῦν δὲ μηχαναῖς σεσωσμένον.

ΧΟΡΟΣ.

ἔρχομεν, ὦ παῖ, καπὶ συμφοραῖσί μοι
 γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἄπο. 1230

ΗΛΕΚΤΡΑ.

ἰὼ γοναί,

γοναί σωμάτων ἔμοι φιλιτάτων,

ἔμόλετ' ἀρτίως,

ἔφεύρετ', ἤλθετ', εἶδεθ' οὓς ἐχρήζετε. 1235

ΟΡΕΣΤΗΣ.

πάρεσμεν · ἀλλὰ σῖγ' ἔχουσα πρόσμενε.

ΗΛΕΚΤΡΑ.

τί δ' ἔστιν;

ΟΡΕΣΤΗΣ.

σιγαῖν ἄμεινον, μή τις ἔνδοθεν κλύη.

1232 — 1252. = 1253 — 1272.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐ τὰν Ἄρτεμιν
τὰν αἰὲν ἀδμήταν,
(τὸδε μὲν οὐ ποτ' ἀξιόσω τρέσαι
περισσὸν ἄχθος ἔνδον γυναικῶν ὃν αἰεί.)

1240

ΟΡΕΣΤΗΣ.

ὄρα γε μὲν τοι, καὶ γυναιξὶν ὥς Ἄρης
ἔνεστιν· εὖ δ' ἐξοίσθα πειραθεῖσά πόν.

ΗΛΕΚΤΡΑ.

ὅτοτοτοτοῖ τοτοῖ,
ἀνέφελον ἐπέβαλες, οὐ ποτε καταλύσιμον,
οὐδέ ποτε λησόμενον, ἀμέτερον
οἶον ἔφνυ, κακόν.

1245

1250

ΟΡΕΣΤΗΣ.

ἔξοιδα καὶ ταῦτ'· ἀλλ' ὅταν παρούσια
φράζῃ, τότε ἔργων τῶνδε μεμνηῖσθαι χρεῶν.

ΗΛΕΚΤΡΑ.

ὦ πᾶς ἐμοὶ
ὦ πᾶς ἂν πρόποι παρῶν ἐννέπειν
τάδε δίκᾳ χρόνος.

1255

(μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα.)

ΟΡΕΣΤΗΣ.

ξύμφημι καὶ γῶ. τοιγαροῦν σώζου τόδε.

ΗΛΕΚΤΡΑ.

τί δρῶσα ;

ΟΡΕΣΤΗΣ.

οὐ μή σιγῇ καὶ χρόνῳ, μὴ μακρὰν βούλου λέγειν.

ΗΛΕΚΤΡΑ.

τίς οὖν ἂν ἀξίαν

1260

γε, σοῦ πεφηνότος,
 μεταβάλοιτ' ἂν ὧδε σιγὰν λόγων;
 ἐπεὶ σε νῦν ἀφράστως ἀέλπτως τ' ἐσεῖδον.

ΟΡΕΣΤΗΣ.

τότ' εἶδες, ὅτε θεοὶ μ' ἐπώτρυναν μολεῖν
 * * * *

ΗΛΕΚΤΡΑ.

ἔφρασας ὑπερτέραν 1265
 τᾶς πάρος ἔτι χάριτος, εἴ σε θεὸς ἐπόρισεν
 ἀμέτερα πρὸς μέλαθρα· δαιμόνιον
 αὐτὸ τίθημ' ἐγώ. 1270

ΟΡΕΣΤΗΣ.

τὰ μὲν σ' ὀκνῶ χαίρουσαν εἰργαθεῖν, τὰ δὲ
 δέδοικα λίαν ἡδονῇ νικωμένην.

ΗΛΕΚΤΡΑ.

ἰὼ χρόνῳ μακρῷ φιλιάταν
 ὁδὸν ἐπαξιώσας ὧδέ μοι φανῆναι,
 μή τί με, πολύπονον ὧδ' ἰδὼν 1275

ΟΡΕΣΤΗΣ.

τί μὴ ποιήσω;

ΗΛΕΚΤΡΑ.

(μή μ' ἀποστερήσης)
 τῶν σῶν προσώπων ἡδονὰν μεθέσθαι.)

ΟΡΕΣΤΗΣ.

ἡ κάρτα καὶ ἄλλοισι θυμοίμην ἰδὼν.

ΗΛΕΚΤΡΑ.

ξυναινεῖς;

ΟΡΕΣΤΗΣ.

τί μὴν οὐ;

1280

ΗΛΕΚΤΡΑ.

ὦ φίλαι, ἔκλυον ἂν ἐγὼ οὐδ' ἂν ἥλπισ' αὐδάν.
ἔσχον ὀργάν

ἄναυδον, οὐδὲ σὺν βοᾷ κλύουσα
τάλαινα. νῦν δ' ἔχω σε· προῦφάνης δὲ 1285
φιλιτάταν ἔχων πρόσοψιν,
ᾧς ἐγὼ οὐδ' ἂν ἐν κακοῖς λαθοίμαν.

ΟΡΕΣΤΗΣ.

τὰ μὲν περισσεύοντα τῶν λόγων ἄφες,
(καὶ μήτε μήτηρ ὥς κακὴ δίδασκέ με,
μήθ' ὥς πατρώαν κτήσιν Αἰγισθος δόμων) 1290
ἀντλεῖ, τὰ δ' ἔκχεῖ, τὰ δὲ διασπείρει μάτην.
χρόνου γὰρ ἂν σοι καιρὸν ἐξείργοι λόγος.
ᾧ δ' ἀρμόσει μοι τῷ παρόντι νῦν χρόνῳ
σήμαιν', ὅπου φανέντες ἢ κεκρυμμένοι
γελῶντας ἐχθροὺς παύσομεν τῇ νῦν ὁδῷ. 1295
οὕτως δ', ὅπως μήτηρ σε μὴ πηγνώσεται
φαιδρῷ προσώπῳ, νῶν ἐπελθόντοιν δόμους·
(ἀλλ' ὥς ἐπ' αἶτη τῇ μάτην λελεγμένη
στέναζ') ὅταν γὰρ εὐτυχήσωμεν, τότε
χαίρειν παρέσται καὶ γελᾶν ἐλευθέρως. 1300

ΗΛΕΚΤΡΑ.

2 (ἀλλ', ὦ κασίγνηθ', ὧδ' ὅπως καὶ σοὶ φίλον,
καὶ τοῦμόν ἐσται τῇδ') ἐπεὶ τὰς ἡδονὰς,
πρὸς σοῦ λαβοῦσα, κούκ ἐμὰς, ἐκτησάμην.
κούδ' ἂν σε λυπήσασα δεξαίμην βραχὺ
(αὐτὴ μέγ' εὐρεῖν κέρδος.) οὐ γὰρ ἂν καλῶς 1305
ὑπηρετοίην τῷ παρόντι δαίμονι.

ἀλλ' οἶσθα μὲν τὰνθένδε, πῶς γὰρ οὐ ; κλύων
 ὀθούνεκ' Αἰγισθος μὲν οὐ κατὰ στέγας,
 μήτηρ δ' ἐν οἴκοις · ἦν σὺ μὴ δείσης ποθ', ὥς
 γέλωτι παιδρὸν τοῦμόν ὄψεται κάρα. *ὦνιτ.* 1310
 μῖσός τε γὰρ παλαιὸν ἐντέτῃκέ μοι,
 κάπεί σ' ἐσεῖδον, οὐ ποτ' ἐκλήξω χαρᾶς
 δακρυρῥοοῦσα. *πῶς γὰρ ἂν λήξαιμ' ἐγὼ,*
 ἣτις μὲν σε τῇδ' ὄψω θανόντα τε
 καὶ ζῶντ' ἐσεῖδον ; εἰργασαι δέ μ' ἄσκοπα · 1315
 ὥστ' εἰ πατήρ μοι ζῶν ἵκοιτο, μηκέτ' ἂν
 τέρας νομίζειν αὐτὸ, πιστεύειν δ' ὄρᾳν.
 ὅτ' οὖν τοιαύτην ἡμῖν ἐξήκεις ὁδόν,
 ἄρχ' αὐτὸς ὥς σοι θυμός. (ὥς ἐγὼ μόνη
 οὐκ ἂν δυοῖν ἡμαρτον ·) ἦ γὰρ ἂν καλῶς 1320
 ἔσωσ' ἐμαυτὴν, ἦ καλῶς ἀπωλόμην.

ΧΟΡΟΣ.

σιγαῖν ἐπήνεσ' · ὥς ἐπ' ἐξόδῳ κλύω
 τῶν ἐνδοθεν χωροῦντος.

ΗΛΕΚΤΡΑ.

εἴσιτ', ὦ ξένοι,
 ἄλλως τε καὶ φέροντες οἷ' ἂν οὔτε τις
 δόμων ἀπώσαιοι, οὔτ' ἂν ἡσθεῖν λαβῶν. 1325

ΠΑΙΔΑΓΩΓΟΣ.

ὦ πλεῖστα μῶροι καὶ φρενῶν τητῶμενοι,
 πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι,
 ἦ νοῦς ἐνεστιν οὔτις ὑμῖν ἐγγενης,
 ὅτ' οὐ παρ' αὐτοῖς, ἀλλ' ἐν αὐτοῖσιν κακοῖς
 τοῖσιν μεγίστοις ὄντες οὐ γιγνώσκετε ; 1330

ἀλλ' εἰ σταθμοῖσι τοῖσδε μὴ ἔκゆる ἐγὼ
 πάλαι φυλάσσω, ἣν ἂν ὑμῖν ἐν δόμοις
 τὰ δρώμεν' ὑμῶν πρόσθεν ἢ τὰ σώματα ·
 νῦν δ' εὐλάβειαν τῶνδε προὔθεμην ἐγὼ.
 καὶ νῦν, ἀπαλλαχθέντε τῶν μακρῶν λόγων 1335
 καὶ τῆς ἀπλήστου τῆσδε σὺν χαρᾷ βοῆς,
 εἴσω παρέλθεθ', ὥς τὸ μὲν μέλλειν κακὸν
 ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δ' ἀκμή.

ΟΡΕΣΤΗΣ.

πῶς οὖν ἔχει τὰν τεῦθεν εἰσιόντι μοι ;

ΠΑΙΔΑΓΩΓΟΣ.

καλῶς. ὑπάρχει γὰρ σε μὴ γνῶναί τινα. 1340

ΟΡΕΣΤΗΣ.

ἡγγειλας, ὥς ἔοικεν, ὥς τεθνηκότα.

ΠΑΙΔΑΓΩΓΟΣ.

εἰς τῶν ἐν Ἀίδου μάνθαν' ἐνθάδ' ὦν ἀνὴρ.

ΟΡΕΣΤΗΣ.

χαίρουσιν οὖν τούτοισιν ; ἢ τίνες λόγοι ;

ΠΑΙΔΑΓΩΓΟΣ.

τελουμένων, εἴποιμ' ἄν· ὥς δὲ νῦν ἔχει,
 καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς. 1345

ΗΛΕΚΤΡΑ.

τίς οὗτός ἐστ', ἀδελφε ; πρὸς θεῶν φράσον.

ΟΡΕΣΤΗΣ.

οὐχὶ ξυνίης ;

ΗΛΕΚΤΡΑ.

οὐδέ γ' ἐς θυμὸν φέρω.

ΟΡΕΣΤΗΣ.

οὐκ οἶσθ' ὅτῳ μ' ἔδωκας εἰς χέρας ποτέ ;

ΗΛΕΚΤΡΑ.

ποίω; τί φωνεῖς;

ΟΡΕΣΤΗΣ.

οὐ τὸ Φωκέων πέδον
ὑπεξεπέμφθην, σῇ προμηθίᾳ, χεροῖν.

1350

ΗΛΕΚΤΡΑ.

ἢ κεῖνος οὗτος, ὃν ποτ' ἐκ πολλῶν ἐγὼ
μόνον προσεῦρον πιστὸν ἐν πατρὸς φόνῳ;

ΟΡΕΣΤΗΣ.

ὃδ' ἐστί. μή μ' ἔλεγχε πλείοσιν λόγοις.

ΗΛΕΚΤΡΑ.

ὃ φίλτατον φῶς, ὃ μόνος σωτήρ δόμων
'Αγαμέμνωνος, πῶς ἤλθες; ἢ σὺ κεῖνος εἶ,
ὃς τόνδε καὶ μ' ἔσωσας ἐκ πολλῶν πόνων;
ὃ φίλταται μὲν χεῖρες, ἥδιστον δ' ἔχων
ποδῶν ὑπηρέτημα, πῶς οὕτω πάλαι
ξυνῶν μ' ἔληθες οὐδ' ἐφαινες; ἀλλὰ με
λόγοις ἀπώλλυς, ἔργ' ἔχων ἥδιστ' ἐμοί.
χαῖρ', ὦ πάτερ· πατέρα γὰρ εἰσορᾶν δοκῶ·
χαῖρ'· ἴσθι δ' ὥς μάλιστά σ' ἀνθρώπων ἐγὼ
ἤχθηρα ἀφίλησ' ἐν ἡμέρᾳ μιᾷ.

1355

1360

ΠΑΙΔΑΓΩΓΟΣ.

ἄρκεῖν δοκεῖ μοι. τοὺς γὰρ ἐν μέσῳ λόγους,
πολλαὶ κυκλοῦνται νύκτες ἡμέραι τ' ἴσαι,
αἱ ταῦτά σοι δείξουσιν, 'Ηλέκτρα, σαφῇ.
σφῶν δ' ἐννέπω γω τοῖν παρεστώτοι, ὅτι
νῦν καιρὸς ἔρδειν· νῦν Κλυταιμνήστρα μόνη·
νῦν οὔτις ἀνδρῶν ἔνδον· εἰ δ' ἐφῆξετον,

1365

φροντίζεθ' ὥς τούτοις τε καὶ σοφωτέροις
ἄλλοισι τούτων πλείοσιν μαχούμενοι. 1370

ΟΡΕΣΤΗΣ.

οὐκ ἂν μακρῶν ἔθ' ἡμῖν οὐδὲν ἂν λόγων,
Πυλάδην, τόδ' εἴη τοῦργον, ἀλλ' ὅσον τάχος
χωρεῖν ἔσω, πατρῷα προσκύνσανθ' ἐδῇ
θεῶν, ὅσοιπερ πρόπνυλα ναίουσιν τάδε. 1375

ΗΛΕΚΤΡΑ.

ἄναξ ᾧ Ἀπολλων, ἵλεως αὐτοῖν κλύε,
ἔμοῦ τε πρὸς τούτοισιν, ἧ σε πολλὰ δῆ,
ἄφ' ὧν ἔχοιμι, λιπαρεῖ προὔστην χερί.
νῦν δ', ὧ Δύκει' ᾧ Ἀπολλων, ἐξ οἶων ἔχω,
αἰτῶ, προπιτνῶ, λίσσομαι, γενοῦ πρόφρων 1380
ἡμῖν ἄρωγος τῶνδε τῶν βουλευμάτων,
καὶ δεῖξον ἀνθρώποισι τὰπιτίμια
τῆς δυσσεβείας οἷα δωροῦνται θεοί.

ΧΟΡΟΣ.

ἴδεθ' ὅπη προνέμεται
τὸ δυσέριστον αἶμα φουσῶν ᾧ Ἀρης. 1385
βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι
μετάδρομοι κακῶν πανουργημάτων
ἄφυκτοι κύνες,
ὥστ' οὐ μακρὰν ἔτ' ἀμμένει
τοῦμόν φρενῶν ὄνειρον αἰωρούμενον. 1390
παράγεται γὰρ ἐνέρων
δολιόπους ἄρωγος εἴσω στέγας,
ἀρχαιόπλουτα πατρὸς εἰς ἐδῶλια,

1384 — 1390. = 1391 — 1397

νεακόνητον αἶμα χειροῖν ἔχων

ὁ Μαΐας δὲ παῖς

1395

Ἑρμῆς σφ' ἄγει, δόλον σκότῳ

κρύψας, πρὸς αὐτὸ τέρμα, κοῦκ ἔτ' ἀμμένει.

ΗΛΕΚΤΡΑ.

ὦ φίλταται γυναῖκες, ἄνδρες αὐτίκα

τελοῦσι τοῦργον · ἀλλὰ σῖγα πρόσμενε.

ΧΟΡΟΣ.

πῶς δῆ; τί νῦν πράσσουσιν;

ΗΛΕΚΤΡΑ.

ἡ μὲν ἐς τάφον 1400

λέβητα κοῦρει, τὼ δ' ἐφέστατον πέλας.

ΧΟΡΟΣ.

σὺ δ' ἐκτὸς ἤξας πρὸς τί;

ΗΛΕΚΤΡΑ.

φρουρήσουσ', ὅπως

Αἰγισθος ἡμᾶς μὴ λάθῃ μολῶν ἔσω.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

αἰαῖ. ἰὼ στέγαι

φίλων ἔρημοι, τῶν δ' ἀπολλύντων πλέα·

1405

ΗΛΕΚΤΡΑ.

βοᾷ τις ἔνδον. οὐκ ἀκούει', ὦ φίλαι;

ΧΟΡΟΣ.

ἤκουσ' ἀνήκουστα δύστιανος, ὥστε φρεῖξαι.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

οἴμοι τάλαιν' · Αἰγισθε, ποῦ ποτ' ὦν κυρεῖς;

ΗΛΕΚΤΡΑ.

ἰδοὺ μάλ' αὖ θροεῖ τις.

1398 — 1421. = 1422 — 1441.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ὦ τέκνον τέκνον, 1410

οἴκτειρε τὴν τεκούσαν.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐκ ἐκ σέθεν

ᾠκτείρεθ' οὗτος, οὐδ' ὁ γεννήσας πατήρ.

ΧΟΡΟΣ.

ὦ πόλις, ὦ γενεὰ τάλαινα, νῦν σε
μοῖρα καθαμερία φθίνει φθίνει.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ᾧμοι πέπληγμαι.

ΗΛΕΚΤΡΑ.

παῖσον, εἰ σθένεις, διπλῆν. 1415

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ᾧμοι μάλ' αὖθις.

ΗΛΕΚΤΡΑ.

εἰ γὰρ Αἰγίσθω γ' ὁμοῦ.

ΧΟΡΟΣ.

τελοῦσ' ἀραί· ζῶσιν οἱ γὰρ ὕπαι κείμενοι.
πολύρρητον γὰρ αἶμ' ὑπεξαιροῦσι τῶν 1420
κιανόντων οἱ πάλαι θανόντες.

καὶ μὴν πάρεισιν οἷδε· φοινία δὲ χεῖρ
στάζει θυηλῆς Ἄρεος, οὐ δ' ἔχω λέγειν —

ΗΛΕΚΤΡΑ.

Ὁρέστα, πῶς κυρεῖ* ;

ΟΡΕΣΤΗΣ.

τὰν δόμοισι μὲν
καλῶς, Ἀπόλλων εἰ καλῶς ἐθέσπισεν. 1425

ΗΛΕΚΤΡΑ.

τέθνηκεν ἡ τάλαινα ;

ΟΡΕΣΤΗΣ.

μηκέτ' ἐκφοβοῦ
μητρῶον ὥς σε λῆμ' ἀτιμάσει ποτέ.

ΗΛΕΚΤΡΑ.

* * * *

* * * * *

ΟΡΕΣΤΗΣ.

* * * * *

ΧΟΡΟΣ.

παύσασθε, λεύσσω γὰρ Αἰγισθον ἐκ προδῆλον.

ΟΡΕΣΤΗΣ.

* * * * *

ΗΛΕΚΤΡΑ.

ὦ παῖδες, οὐκ ἄψορρον ;

ΟΡΕΣΤΗΣ.

εἰσορᾶτε ποῦ

1430

τὸν ἄνδρ' ;

ΗΛΕΚΤΡΑ.

ἐφ' ἡμῖν οὗτος ἐκ προαστίου
χωρεῖ γεγηθὼς * * * *

ΧΟΡΟΣ.

βᾶτε κατ' ἀντιθύρων ὅσον τάχιστα,
νῦν, τὰ πρὶν εὖ θέμενοι, τάδ' ὥς πάλιν —

ΟΡΕΣΤΗΣ.

θάρσει· τελοῦμεν.

ΗΛΕΚΤΡΑ.

ἦ νοεῖς ἐπειγέ νυν.

1435

καὶ δὴ βέβηκα.

ΟΡΕΣΤΗΣ.

ΗΛΕΚΤΡΑ.

τάνθαδ' ἂν μέλοιτ' ἐμοί.

ΧΟΡΟΣ.

δι' ὅτ' ἂν παῦρά γ' ὥς ἡπίως ἐννέπειν
πρὸς ἄνδρα τόνδε συμφέροι, λαθραῖον ὥς
ὄφρα σὴ πρὸς δίκας ἀγῶνα.

1440

ΑΙΓΙΣΘΟΣ.

τίς οἶδεν ὑμῶν ποῦ ποθ' οἱ Φωκῆς ξένοι,
οὓς φασ' Ὀρέστην ἡμῖν ἀγγεῖλαι βίον
λελοιπόθ' ἱππικοῖσιν ἐν ναυαγίοις ;
σέ τοι, σέ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος
χρόνῳ θρασείαν· ὥς μάλιστα σοι μέλειν
οἶμαι, μάλιστα δ' ἂν κατειδυῖαν φράσαι.

1445

ΗΛΕΚΤΡΑ.

ἔξοιδα. πῶς γὰρ οὐχί ; συμφορᾶς γὰρ ἂν
ἔξωθεν εἶην τῶν ἐμῶν τῆς φιλιότητος.

ΑΙΓΙΣΘΟΣ.

ποῦ δῆτ' ἂν εἶεν οἱ ξένοι ; δίδασκέ με.

1450

ΗΛΕΚΤΡΑ.

ἔνδον. φίλης γὰρ προξένου κατήνυσαν.

ΑΙΓΙΣΘΟΣ.

ἦ καὶ θανόντ' ἤγγειλαν ὥς ἐτητύμως ;

ΗΛΕΚΤΡΑ.

οὐκ, ἀλλὰ κατέδειξαν, οὐ λόγῳ μόνον.

ΑΙΓΙΣΘΟΣ.

πάρεστ' ἄρ' ἡμῖν ὥστε καμφανῇ μαθεῖν ;

ΗΛΕΚΤΡΑ.

πάρεστι δῆτα καὶ μάλ' ἄζηλος θῆεα.

1455

α. ΑΙΓΙΣΘΟΣ.

ἢ πολλὰ χαίρειν μ' εἶπας οὐκ εἰωθότως

ΗΛΕΚΤΡΑ.

χαίροις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε.

ΑΙΓΙΣΘΟΣ.

σιγᾶν ἄνωγα κἀναδεικνύναι πύλας
 πᾶσιν Μυκηναίοισιν Ἀργείοις θ' ὄρᾶν,
 ὥς εἴ τις αὐτῶν ἐλπίσιν κεναῖς πάρος
 ἐξήρετ' ἀνδρὸς τοῦδε, νῦν ὄρῶν νεκρὸν
 στόμια δέχεται τὰμὰ, μηδὲ πρὸς βίαν,
 ἐμοῦ κολαστοῦ προστυχῶν, φύσῃ φρένας.

1400

ΗΛΕΚΤΡΑ.

καὶ δὴ τελεῖται τὰπ' ἐμοῦ. τῷ γὰρ χρόνῳ
 νοῦν ἔσχον, ὥστε συμφέρειν τοῖς κρείσσοσιν.

1405

ΑΙΓΙΣΘΟΣ.

ὦ Ζεῦ, δέδορκα φάσμ', ἄνευ φθόνου μὲν, εὖ
 πεπτωκός· εἰ δ' ἔπεστι Νέμεσις, οὐ λέγω.
 χαλᾶτε πᾶν κάλυμμ' ἀπ' ὀφθαλμῶν, ὅπως
 τὸ συγγενές τοι κάπ' ἐμοῦ θρήνων τύχη.

ΟΡΕΣΤΗΣ.

αὐτὸς σὺ βάσταζ'. οὐκ ἐμὸν τόδ', ἀλλὰ σὸν,
 τὸ ταῦθ' ὄρᾶν τε καὶ προσηγορεῖν φίλως.

1470

ΑΙΓΙΣΘΟΣ.

ἄλλ' εὖ παραινεῖς, κἀπιπεύσομαι· σὺ δέ,
 εἴ πον κατ' οἶκόν μοι Κλυταιμνήστρα, κάλει.

ΟΡΕΣΤΗΣ.

αὕτη πέλας σοῦ. μηκέτ' ἄλλοσε σκόπει.

ΑΙΓΙΣΘΟΣ.

οἴμοι, τί λεύσσω;

ΟΡΕΣΤΗΣ.

τίνα φοβεῖ; τίν' ἄγνοεῖς; 1475

ΑΙΓΙΣΘΟΣ.

τίνων ποτ' ἀνδρῶν ἐν μέσοις ἀρκυστάτοις
πέπτωχ' ὁ τλήμων;

ΟΡΕΣΤΗΣ.

οὐ γὰρ αἰσθάνει πάλαι
ζῶντας θανοῦσιν οὖνεκ' ἀνταυδᾶς ἴσα;

ΑΙΓΙΣΘΟΣ.

οἷμοι, ξυνῆκα τοῦπος. οὐ γὰρ ἔσθ' ὅπως
ὄδ' οὐκ Ὀρέστης ἔσθ' ὁ προσφρωνῶν ἐμέ. 1480

ΟΡΕΣΤΗΣ.

καὶ μάντις ὦν ἄριστος ἐσφάλλον πάλαι;

ΑΙΓΙΣΘΟΣ.

ὄλωλα δὴ δείλαιος. ἀλλὰ μοι πάρες
κᾶν σμικρὸν εἶπεῖν.

ΗΛΕΚΤΡΑ.

μὴ πέρα λέγειν ἔα
πρὸς θεῶν, ἀδελφε, μὴδὲ μηκύνειν λόγους.
τί γὰρ βροτῶν ἂν σὺν κακοῖς μεμιγμένων 1485
θνήσκειν ὁ μέλλων τοῦ χρόνου κέρδος φέροι;
ἀλλ' ὥς τάχιστα κτεῖνε, καὶ κτανῶν πρόθεσ
ταφεῦσιν, ὦν τόνδ' εἰκός ἐστι τυγχάνειν,
ἄποπτον ἡμῶν. ὥς ἐμοὶ τόδ' ἂν κακῶν
μόνον γένοιτο τῶν πάλαι λυτήριον. 1490

ΟΡΕΣΤΗΣ.

χωροῖς ἂν εἴσω σὺν τάχει. λόγων γὰρ οὐ
νῦν ἐστὶν ἄγων, ἀλλὰ σῆς ψυχῆς πέρι.

70 ΣΟΦΟΚΛΕΟΥΣ ΗΛΕΚΤΡΑ.

ΛΙΓΙΣΘΟΣ.

τί δ' ἐς δόμους ἄγεις με ; πῶς, τόδ' εἰ καλὸν
τοῦργον, σκότον δεῖ, κοῦ πρόχειρος εἰ κτανεῖν ;

ΟΡΕΣΤΗΣ.

μὴ τάσσε · χῶρει δ' ἔνθαπερ κατέκτανες 1495
πατέρα τὸν ἄμὸν, ὥς ἂν ἐν ταυτῷ θάνῃς.

ΛΙΓΙΣΘΟΣ.

ἦ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἰδεῖν
τά τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά ;

ΟΡΕΣΤΗΣ.

τὰ γοῦν σ' · ἐγὼ σοι μάντις εἰμὶ τῶνδ' ἄκρος.

ΛΙΓΙΣΘΟΣ.

ἄλλ' οὐ πατρῶαν τὴν τέχνην ἐκόμπασας. 1500

ΟΡΕΣΤΗΣ.

πόλλ' ἀντιφωνεῖς, ἦ δ' ὁδὸς βραδύνεται
ἄλλ' ἔρφ'.

ΛΙΓΙΣΘΟΣ.

ὑψηγοῦ.

ΟΡΕΣΤΗΣ.

σοὶ βαδιστέον πάρος.

ΛΙΓΙΣΘΟΣ.

ἦ μὴ φύγω σε ;

ΟΡΕΣΤΗΣ.

μὴ μὲν οὖν καθ' ἡδονὴν.

θάνῃς · φυλάξαι δεῖ με τοῦτό σοι πικρόν.
χρῆν δ' εὐθύς εἶναι τήνδε τοῖς πᾶσιν δίκην, 1505
ὅστις πέρα πράσσειν γε τῶν νόμων θέλει,
κτείνειν. τὸ γὰρ πανοῦργον οὐκ ἂν ἦν πολὺ.

ΧΟΡΟΣ.

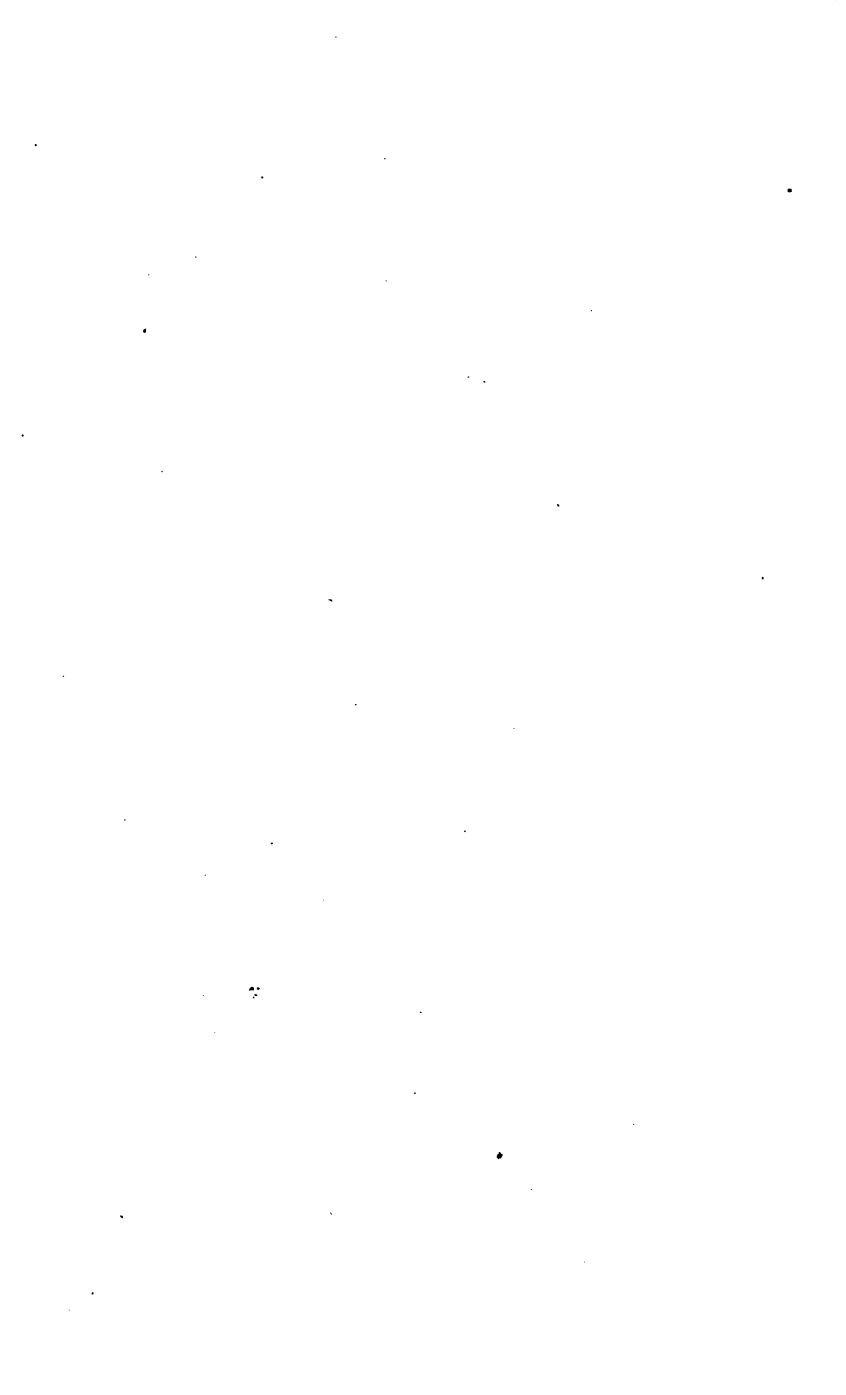
ὦ σπέρμ' Ἀτρέως, ὥς πολλὰ παθὼν

δι' ἐλευθερίας μόλις ἐξῆλθες,

τῇ νῦν ὁρμῇ τελεωθέν.

1510

NOTES.



NOTES.

DIVISIONS OF THE DRAMA. — 1. Prologue, 1–85. Orestes, his friend, and his guardian-servant concert the plot, which is thus made known to the spectators. They withdraw to go to Agamemnon's tomb. 2. First Epeisodium, 86–471. This consists of an anapæstic dirge by Electra, composed strophically, 86–120; of a Kommos in lieu of the usual choral Parodus, in which the Chorus sympathizes with Electra, and seeks to moderate her grief, 121–250; and of a dialogue in trimeters, 251–471. At v. 328 Chrysothemis, Electra's sister, comes out from the palace with mortuary offerings in her hand, which she has been ordered to carry to the slain king's tomb. She informs her sister of a nocturnal vision which had alarmed their mother. 3. First Stasimum, 472–515. The Chorus forebodes a guileful attack of divine justice on the queen and her mate, and deploras the hereditary woes of the Pelopidæ. 4. Second Epeisodium, 516–1057. The queen proceeds from the palace to ask of Apollo, whose statue stood by the portal, deliverance from all threatened evil, which her night vision might portend. She falls into a debate with Electra, in which she justifies Agamemnon's murder, as a requital for the sacrifice of Iphigenia. She prays to Apollo, and the prayer seems to be at once answered, for a pre-

tended messenger from a friend gives a thrilling account of Orestes's death. He is the old guardian-servant, and enters the palace with the queen to partake of her hospitalities, 516-822. After a few words of bitterness and despair from Electra comes a Kommos, in which the Chorus, though crying to heaven for vengeance, urges Electra to moderation, and seeks in vain to console her, 804-870. Her sister then appears, on her return from the tomb, with the news that offerings, and among them a lock of hair, had been placed on the mound, which could have come from no one but Orestes. Electra soon undeceives her, and avows her purpose, now that their brother is no more, to slay Ægisthus with her own hand. Her sister's attempt to dissuade her provokes her to use words of bitterness and scorn. Chrysothemis retires into the palace. 871-1057. 5. Second Stasimum, 1058-1097. The Chorus regrets the want of readiness on the part of Chrysothemis to espouse her father's cause, is confident that vengeance must come, and applauds Electra's nobleness of mind. 6. Third Epeisodium, 1098-1383. A messenger appears, pretending to be sent by a family relative with the ashes of Orestes. Electra takes the urn into her hands, and breathes out her soul over her brother's remains. When the messenger finds that all is safe, he discloses himself to be Orestes, and proves it by a signet. 1098-1231. The feelings of the two burst forth, first in a lyric passage, ἀπὸ σκηνῆς, 1232-1287; and Orestes seems, in his joy, to be forgetting his duty as an avenger of blood, when the guardian-servant (1326) comes forth and urges to instant action. Electra, after recognizing the old man, implores Apollo to aid the cause of righteousness. 1288-1383. 7. Third Stasimum, 1384-1397. Short, as if divine justice could not wait. The presentiment of v. 472 is on the eve of fulfilment; fraud and force will soon deal the blow. 8. Exodus, 1398-1510. The death-cries of Clytemnestra

are heard from within. This terrible scene first takes the form of a Kommos, during which Orestes comes forth dripping with gore. Ægisthus is seen at a distance. 1398–1441. Orestes returns into the palace. Electra, recovering her composure, “palters” with Ægisthus “in a double sense.” He enters, sees the queen’s corpse, and finds himself in the avenger’s grasp, who forces him away to the spot where he killed Agamemnon that he may die there. The Chorus retires, satisfied that the family of Atreus has by this struggle freed itself from its woes. 1442–1510.

In three scenes three actors appear on the scene together. The chief actor sustained the part of Electra; the second, those of Clytemnestra and Orestes; and the third, those of the guardian-servant, Chrysothemis, and Ægisthus. In order to do this, the second actor must enter the house from behind, after seeming to go to the tomb of Agamemnon, and the third must go into the house as the guardian-servant at v. 803, and, passing round behind, appear as Chrysothemis returning from the tomb at v. 871. The third actor, again, must probably have entered the house with Orestes, after v. 1370, and returns in the character of Ægisthus at v. 1429.

1–10. The old servant, standing at the gate of Mycenæ, points out to Orestes and Pylades the principal objects that were in sight. He begins with the territory which lay around them, for *Ἄργος* here, as often in Homer and elsewhere, denotes the region. Indeed, this was its earlier signification, for the word meant *a plain* in the language of the Pelasgi. The region Argos is called the *ἄσος*, or sacred plot, of Io, something as the city Thebes, in Antig. 845, is called the *ἄσος* of the local goddess Theba; as Elis is styled by Pindar (Isthm. 2. 40) the *ἄσος* of Olympian Jupiter, and Africa the *τέμενος* (Pyth. 4. 98) of Ju

piter; and as Egypt is named by Æschylus (Suppl. 561) *Δίον πάμβορον ἄλσος*. The city Argos, which was about fifty stades distant from Mycenæ, is next denoted by its *agora*, called *Δύκειος*, as being under the protection of Apollo Lycius, whose temple, one of the most important in Greece, stood on one side of it. (See Siebelis on Pausan. 2. 19; Leake's Morea, Vol. II. p. 403.) Nearer to their position was the famous temple of Juno, protectress of Argos, distant five-and-forty stades (Herodot. 1. 31) or forty (Strabo, p. 368) from this city, and fifteen (Pausan. 2. 17) or ten (Strabo, u. s.) from Mycenæ, and lying on the left hand to one who looked towards Argos. Pausanias says, *Μυκηνῶν ἐν ἀριστερᾷ πύρρῃ ἀπέχει καὶ δέκα στάδια τὸ Ἑραῖον*. Finally, the place to which they were come was Mycenæ, rich in gold (Iliad vii. 180); and they stood before the house of its kings, or its acropolis. For the description of this acropolis, and of its recessed gateway, as well as of the strange subterraneous chamber called the treasury of Atreus, the reader is referred to Clarke's Travels, Amer. ed., Vol. IV. p. 177; Dodwell's Greece, Vol. II. p. 228; Leake's Morea, Vol. II. pp. 369–382; Curtius's Peloponnesus, Vol. II. pp. 404–415. Though it is not certain that Sophocles had inspected this scene, nor probable that it was represented before the eyes of the theatre as it appeared, yet it is certain that this description agrees well with what the existing remains show to have been the reality. The opinion of those critics, including also the writers of the Argument, and the Scholiast, who have thought that the poet laid his scene in Argos, and confounded Argos and Mycenæ, seems to be refuted by *οἱ δ' ἰκάνομεν*, v. 8, which shows that the place *where they had arrived* was different from those previously pointed out, and was now mentioned for the first time. There is, however, no doubt that the two cities were often confounded by the tragic poets, as Strabo remarks, Lib. 8, p. 377. Æschylus never mentions Mycenæ. But

Sophocles follows Homer more closely. — *Τροία*, the *ager Trojanus*, or Troad; as in Eurip. *Androm.* 968; ἡ μάχη ἡ ἐν Κορινθῷ, in the *Corinthian territory*, Demosth. contra *Leptinem*, p. 472 Reiske. — *ἄλσος* is in apposition with *Ἄργος*, and *τῶδε* is the subject of *ἔστι* understood. — *αὐτή*. The temple, being nearer to the travellers, is pointed out by *ἴδε*, the more remote *ἀγορὰ* by *αὐτή*. — *ἰκάνομεν* here takes the ordinary perfect sense of *ἦκω*, *I am come*, as in v. 1102, and Antig. 224. — *φάσκειν* is used for an imperative, as in *Philoctet.* 1411, *Œd. R.* 462; K. § 306, R. 11; Cr. § 625, but perhaps *ἔξεστι* of v. 2 was still in the poet's mind. It denotes here *to declare, to say with satisfaction*. — *δῶμα* is in the accusative according to *Herm.*

18. *σαφῇ* expresses the effect of *κατεῖ*, = *δοτε σαφῇ εἶναι*. See Antig. 791, and comp. v. 27.

19. *εὐφρόνῃ ἄστρων*, *night of stars*, i. e. *starry night*. So Euripides says (*Orest.* 1685), *λαμπρῶν ἄστρων πάλιν ἐξανύσας*, *making my way to the star-bright heavens*. Comp. *πύργῳ χιδνος*, Antig. 114. *εὐφρόνῃ* is a word for *νύξ*, like *εὐμενίδες* for *ἐπινύες*, derived from *εὐφρων*, and used in order to avoid the ill omen which the utterance of these words of gloomy import on certain occasions would afford.

21. *Pylades* is a mute character: otherwise, in the closing part of the play there would be four speakers on the stage, which was not allowed. The old attendant invites both to deliberate, but *Orestes* says all that is necessary; the plan having been completely arranged between them. — *ἐμὲν*. As the text stands, this is for *ἐσμέν*, and such a form *Callimachus* uses in a fragment. But if *Sophocles* had made use of it, we should have known of the fact from the grammarians. Probably *ἐνταῦθ'* supplies the place of two lost syllables. *καθέσταμεν* has been conjectured, which *Wunder* adopts.

22. For the government of *δουεῖν*, comp. v. 1338, 1368, and K. § 306, c.

24. The construction of *γεγὼς* with *σημεῖα φαίνει* is the same as with *δηλοῖς* or *φαίνει* alone. K. § 310, b; Cr. § 633.

26. *ἀπώλεσεν*. The aorist, as is frequent in comparisons, denotes that which is observed to happen generally and without reference to time, whenever the supposed case can occur. In the next clause, *ὀρθόν* is not an epithet of *οὗτος*, but denotes the effect of *ἰστησιν*. Comp. Herodot. 4. 129, *ὀρθὰ ἰστάντες τὰ δατα*.

27. "Quemadmodum, post *ὅτε*, *ἐπεὶ*, *ἔως*, sæpe in apodosi ponitur *δέ*, ita etiam in comparationibus. Proprie in his formulis abrumpi oratio post protasin existimanda est, et deinde alio modo continuari." Herm.

34. *ἀροίμην* may, as Herm. observes, be either in the future or the second aorist optative. In *oratio recta*, the construction would be, *I come*. — *ὥς μάθω ὅπως ἄρωμαι*, or *ὅπως ἀροῦμαι*. *ἡρόμην*, second aorist, coexists with *ἡράμην* first aorist.

35. *χρῆ* is from *χράω*, *I give an oracle*, being contracted like *ῥ*. So *ἐξέχρη*, CEd. Col. 87, like *ἔζη*, from *ἐκχράω*.

36. *αὐτόν*, *in person*, and not by the agency of another.

37. Divine justice appointed Orestes, as next of kin to the slain, not only to requite blood with blood, but also guile with guile. Thus not only exact retribution was obtained from the guileful murderers, but the measure also was pursued, of suddenly surprising them in the midst of their guilty enjoyment; — a measure which the Greeks, like the rest of mankind, naturally felt to be worthy of divine justice, and saw pursued in the system of the world. — *χειρὸς* is to be taken with *σφαγὰς*, and shows more fully that the murder must be the work of *his own hand*. — *κλέψαι*, *clam facere*. So *κλέπτουσι μύθους*, Ajax 189, *utter with guile*; *μάχας χειρῶν δόλοισι κλέπτειν*, Eurip. Bellerophon, frag., *wage or win by stealth*.

40. *πάν τὸ δρῶμενον*, *all that is doing or going on*. The

passive participle here denotes exact present time, as in v. 1333.

42, 43. οὐ μὴ γνῶσι = οὐ γνώσονται. See the note on v. 1052. μὴ is not to be supplied in the next clause after οὐδέ. — ἡνθισμένον. This participle is probably used to denote the gray hair of the aged servant. Comp. λευκανθὲς κάρα, Œd. R. 742. *For by reason of thine old age and the length of time, they will not know thee, nor will they even suspect thee, since thy head is thus silvered over with age.* But Bothe, and after him Wunder, make ἡνθισμένον mean *floribus ornatum*, i. e. crowned as the bearer of good news. The latter observes that two reasons are given why the old servant should not be recognized. 1. The change brought upon him by old age, and the length of time since he had been seen, would prevent his being known. 2. The joyful message and crown of flowers would preclude even suspicion.

45. ἀνδρὸς Φανοτίως, *viro quopiam nomine Phanoteo*. Herm. ἀνδρὸς is added, to make it seem that the old man does not know much of Phanoteus, or of his relations with Ægisthus. Phanoteus was the friend of Ægisthus according to v. 671, and would naturally be the first to send such pleasant tidings. He is not to be confounded with Strophius (v. 1111), whom Euripides makes the father of Pylades, and allied in marriage to the house of Atreus (Iph. in Taur. 917–919), and who, as next of kin, and living near the Pythian course (Pind. Pyth. 11. 54), had the care of the corpse of Orestes.

46. τυγχάνει. For the omission of ὧν, comp. Antig. 487, and v. 313 *infra*, ἀγροῖσι τυγχάνει, where we can use a similar ellipsis in English.

47. προστιθείς, i. e. π. αὐτόν, sc. τὸν ὅρκον. This construction is adopted, instead of either ἀγγελλε ὅρκῳ or ἀγγελλε προστιθείς ὅρκον, and has the effect of causing the servant's mind to dwell the longer upon the importance of making use of the oath.

48. ἀναγκαίης τύχης. This phrase in Ajax 485 is used of the unavoidable or constrained condition of slavery. Here it denotes an *unavoidable disaster*, one that came upon him with irresistible violence, a violent death.

49. The Schol. calls attention to the anachronism here; the Pythian games being of later origin. According to the fable, however, they were first instituted when Apollo slew Python.

51, 52. ἐφίετο, sc. ὁ Φοῖβος. — καρατόμοις χλιδαῖς, *with the ornament of locks of hair cut from the head*. The locks are called χλιδαί as decorations of the head or of the tomb. The Schol. gives both explanations. The first is to be preferred. Comp. Eurip. Phœniss. 223, κόμας ἐμὰς παρ-
θέμιον χλιδάν.

54. τύπωμα = ἄγγος, properly a vessel made by beating or hammering. — ἡρμένοι = ἔχοντες ἡρμένον. For this idiom see Æsch. Prometh. 362, 711. — The expression χαλκόπλευρον τύπωμα was suggested by λέβητος χαλκίου πλευρώματα, Æsch. Choëph. 675 (686).

55, 56. που, opinor. Take the particle with οἶσθα. So Monk. and Herm. But μοι is read instead of που by an excellent MS. — κλέπτουντες = ἀπατώντες. Comp. Antig. 681, 1218.

61. κακόν, of bad omen. So Brunck and Wunder. It was of ill omen to be reported dead. Comp. Eurip. Helena 1050: βούλει λέγεσθαι μὴ θανὼν λόγῳ θανεῖν; Menelaus replies, κακὸς μὲν ὄρνις; εἰ δὲ κερδαῖν λέγων | ἑτοιμός εἰμι, μὴ θανὼν λόγῳ θανεῖν. I have put a comma, with Schneide-
win, after δοκῶ μὲν, and take ῥῆμα for a nominative.

63. μάτην = ψευδῶς. — The poet refers to cases like those of Ulysses and Pythagoras, who reappeared after being reputed dead. How Herm. can suppose that the allusion is to men sent into exile and then recalled, I see not: since reputed death is expressly mentioned.

65, 66. "Perperam a Brunckio illatum &c [thus]. Ut &c

sæpe significantius in principio orationis ponitur, et apud Latinos *qui*, sic etiam *ὅς* [*in which way*]." Herm. — ἀπὸ φήμης is taken with λάμψειν δεδοκóta, and not with the latter word only. δεδοκóta = ζῶντα. Comp. βλέπειν so used, Eurip. Alcest. 143. — ἀπὸ, as the result of.

72. Supply the verb *δέξασθε*, which is suggested by its opposite ἀποστελεῖτε. Comp. Antig. 29.

75. The sense is, *For it is the fit time (to do so), which is for men the chief director of every undertaking*, i. e. which ought to be chiefly consulted and to guide in all things. Comp. Philoctet. 837, where *καιρός*, opportunity, is said to have understanding of all things.

77. *ὦ μοί μοι* being a standing formula, Dind., Wunder, and Schneidewin omit *δύστηνος*.

79. *ὑπὸ* in *ὑποστυνούσης* means in an *under* tone.

80. The Schol. notices that Orestes is led away by youthful curiosity, while the old man recalls him to what is useful and prudent.

81. The first person of the subjunctive often stands without a conjunction after *βούλει* and *θέλεις*. Comp. Mt. § 516. 3; K. § 259. 1. — *ἀνακούσωμεν* is taken by the Schol. and others for *καὶ ἀνακούσωμεν*, *ἀνὰ* denoting *over again*; but by Herm. for *καὶ ἐνακούσωμεν*.

84, 85. *λουτρά* = *χόας*, as in vv. 434, 1139. — *κράτος τῶν δρωμένων*, *superiority in what we are doing*, the attainment of our designs. *νίκη* and *κράτος* take a genitive, as in the phrase *νίκη δήμιος*, Æsch. Agam. 916. — *ἐφ' ἡμῖν* is instead of a simple dative. Comp. Antig. 57, 139.

87. *γῆς ἰσόμοιρος ἀήρ*, *æther parem cum terra ambitum habens*. Herm. *γῆς* is for *γῆ* by a rare construction, which *ἴμοιος* and *ἴσος* sometimes adopt. Comp. Thom. Mag. voce *ἴμοιος*. The expression is perhaps borrowed from Choëph. 317, *σκότῳ φάος ἰσόμοιρον*. It was ridiculed, according to the Schol., by the comic poet Pherecrates. For *ἀήρ*, with a short *a*, if the text is right, see the metrical note.

89. ἀντήρεις, *opposite, alternating with*, sc. θρήνοις. So Suidas. Some join ἀ. στένων together, *directed against, aimed at, the breast*. This is favored by the fact that πλῆγῃ is rarely found with the genitive of the thing struck in the tragic poets, but usually with that of the weapon. Yet the emphatic position of ἀντήρεις speaks strongly for the sense given by Suidas. — ἥσθου implies a present αἰσθάνει. Hence the subjunctive ὑπολειφθῇ in the subordinate clause.

91. ὑπολειφθῇ. Schol., παρέλθῃ, Brunck, *recessit*. This meaning of the passive has no support from usage, as far as I have noticed. Is not the sense rather, *whenever night is left behind*, i. e. when I pass beyond it into day?

92. τὰ παννυχίδων. For the periphrastic use of the article and genitive see Mt. § 285; Cr. § 477. — ἥδη, *even*, is to be taken with this clause, and not with ξυνίρασι according to Hermann. According to Wunder, the clause denotes time, and is joined with θρηνῶ. It is better to take it as a limiting clause, thus: *and as for my night-vigils even*.

96. ἐξέτισεν. Suidas, ἀντὶ τοῦ ἀπέκτεινεν, who cites from Archilochus, ξείνια δυσμενέσι λυγρὰ χαρίζομενος, *giving a bitter reception to an enemy*. So δέχομαι is used of hostile reception, as by Herodot. vii. 138. Erfurdt observes, that the word was chosen as alluding to the fatal entertainment at Agamemnon's return.

100. οἶκος τούτων. Comp. Eurip. Alcest. 426, for the objective genitive. — ἀλλης, and not ἄλλον, as pointing at her sisters.

105–109. In the first clause, λείσω is to be supplied from the next ensuing, where its place is more emphatic. — μὴ οὐ προφωνεῖν follows οὐ λήξω. *I will not cease . . . so as not to utter forth*. — ἐπὶ κωκυφῷ. ἐπὶ denotes object or design, according to Hermann, who translates ἡχὰ ἐ. κ., *clamorem ad luctum provocantem alios*; but how could Electra, who despaired (v. 100) of finding sympathy, have

thought of exciting the grief of others? Better, *for the sake of wailing*, i. e. that I may indulge my desire to wail.

111. Ἀρά, the vengeance, which is denounced in curses, personified; *Dira*. The ancients sometimes spoke of Ἀραί in the plural, and sometimes confounded them with the Erinyes. Comp. Æsch. Furies, 395 (417). — In v. 112 Ἐρινύες is pronounced in three syllables by synizesis.

114. Several words have fallen out here, as the measure shows. It is not clear, therefore, whether τοὺς ὑποκλεπτομένους is to be taken actively or passively. If the latter, it is the same as τοὺς ἔχοντας (εὐνὰς αὐτῶν) ὑποκλεπτομένας (comp. v. 54), i. e. those who have adultery committed against them. As it was not the part of the Furies to punish adultery, Porson and others pronounce these words spurious. But comp. v. 492. If the Furies did not pursue the mere crime of adultery, they might yet show the more wrath against an adulterous murderer.

119, 120. Porson (ap. Monk) thus rendered this passage: *For I am no longer able by myself to draw up the weight of grief, which is in the opposite scale.* — σῶκῶ = δύναμαι, λσχύνω: a rare word, borrowed perhaps from Æsch. Furies 36, and derived through σῶκος, *strong* (Iliad xx. 72), from σῶς. — ἄγειν, to *raise, weigh, or balance*. Comp. Demosth.

Androt. p. 617 Reiske, χρυσοῖδες τέτταρες ἢ τρεῖς, ἄγουσα ἐκάστη μνᾶν, *three or four golden vessels, each weighing a mina*. The sense of *weighing* flows from that of *drawing* (i. e. *producing motion* in a loaded scale), as is shown by ἔλκειν, which has them both. Comp. Herodot. 1. 51.

122–125. “Recte Triclinius constructionem explicat τάκεις οἰμωγὰν Ἀγαμέμνονα, quod idem est ac τάκεις οἰμώζουσα Ἀγαμέμνονα.” Herm. The sense then would be what the Schol. gives by the words διὰ τί τήκη τῇ ἀκορίστῃ οἰμωγῇ; *why do you thus pine away with never-satisfied lamentations* for Agamemnon? And τάκεις οἰμωγὰν would be a bold example of an accusative following a verb of kindred

sense, since the notion of *pinning away* may include the grief which causes it, and the expressions of grief, or lamentation. Comp. the associated words *κλαίω, τέττηκα, κάπικω-κύω*, in v. 283. But the use of the *active* *τήκω* in the sense of pinning away is unsupported. Wunder explains it as meaning here *to make to flow, to pour out*; and defends τ. οἰμωγὰν by the analogy of *τήκειν δάκρυα*. But all this is without foundation; no such expression as *τήκειν δάκρυα* can be produced. — οἰμωγὰν . . . Ἀγαμέμνονα. As verbs of weeping and lamenting sometimes take an accusative of the object towards which or whom the feeling is directed (comp. οἰμῶσαι συμφορὰν, v. 789, φῶξ' ἀδελφόν, Eurip. Electr. 248), and as verbals sometimes adopt their verbs' accusatives, (comp. Antig. 786, note,) the government of Ἀ. by οἰμωγὰν may be justified. Yet, if *τήκειν* involve the idea of grief, it is better to take the personal accusative, as well as the other, immediately with the verb. Comp. Trachin. 50, πανδάκρυτ' ὁδύρματα | τὴν Ἡράκλειον ἔξοδον γοωμένην, *weeping over the departure of Hercules with tearful complaints*.

126. ὥς, *utinam*.

129. γενέθλα, Doric for γενέθλη.

137. τὸν ἐξ Ἀΐδα λίμνας πατέρα, is for τὸν ἐν Ἀΐδα λίμνα π. by an attraction of the preposition to ἀνστάσεις, which contains the idea of bringing out of the lower world. So Herodotus (7. 37) says, ὁ ἥλιος ἐκλιπὼν τὴν ἐκ τοῦ οὐρανοῦ ἔδρην ἀφανὴς ἦν, for ἐν οὐρανῷ; and Æschines says that Demosthenes τὴν ἀπὸ στρατοπέδου τάξιν ἔλιπεν.

140, 141. The sense is, *Thou art destroying thyself by passing on in thy weeping from moderation to excessive grief*. στενάχουσα, owing to the influence of the prepositions ἀπό, ἐπί, is taken in a pregnant sense. Comp. Alcest. 67.

147. ἄραρεν, from ἤραρον, second aorist, which has a short in the penult, while the penult of the perfect ἄραρα is long.

149. Δῶς ἄγγελος. The nightingale is so called as the messenger of spring, sent by Jove.

150. For $\sigma\epsilon\delta'$, after the vocative, see Prometh. 3. $\nu\acute{\epsilon}\mu\omega$ = $\nu\omicron\mu\iota\zeta\omega$. Comp. v. 598. She regards Niobe's state of ceaseless grief as divinely blessed.

151. $\alpha\acute{\upsilon}\tau\epsilon$ for η . See Mt. § 483. — $\epsilon\nu\ \tau\acute{\alpha}\phi\omicron\varsigma$. Comp. Antig. 823.

152. $\alpha\lambda\alpha\iota$. "Non gemit Niobæ sortem, sed de se ipsâ cogitans ita exclamat." Herm.

155, 156. The sense is, *in regard to which* (sc. $\delta\chi\omicron\varsigma$), *you surpass those within* (the house), *with whom you are of common origin, and their sister by birth*. — $\pi\epsilon\rho\iota\sigma\alpha$ follows $\pi\epsilon\rho\iota$ in taking a genitive $\tau\hat{\omega}\nu\ \epsilon\nu\delta\omicron\nu$ ($\delta\upsilon\tau\omega\nu$).

157–163. $\alpha\iota\alpha$, of which description, i. e. one of whom. In the next lines Orestes is mentioned by a natural association of ideas, although not one $\tau\hat{\omega}\nu\ \epsilon\nu\delta\omicron\nu$. — $\acute{\alpha}\chi\epsilon\omega\nu$ is taken by the extant Scholiast, Suidas, and others, for a participle. $\delta\alpha\beta\iota\omicron\varsigma$ is put in pointed opposition to it, and may have been pronounced after a pause. The next words show why he is $\delta\alpha\beta\iota\omicron\varsigma$, i. e. $\delta\nu$ = $\delta\tau\iota\ \alpha\upsilon\tau\omicron\nu$. The sense, freely given, is, *and Orestes, who passes in grief his secluded youth, — happy one because Mycenæ's famed land shall one day receive him, — the scion of a noble house, — brought back to this soil by Jove's propitious guidance*. $\kappa\rho\upsilon\pi\tau\eta\grave{\rho}$ refers to the remote and secluded place of safety where he was brought up, away from those who wished his death. Hermann, taking $\acute{\alpha}\chi\epsilon\omega\nu$ as a noun, makes the sense of the clause in which it occurs, *happy in his youth* (hidden, i. e.) *secluded from sorrows*. But, as Wunder observes, the reason for mentioning these relatives of Electra is to dissuade her from excessive grief, by showing that they have equal reason for it. — $\beta\eta\mu\alpha$ here appears to be the verbal of the causative sense of $\beta\alpha\lambda\omega$, which its first aorist has. — $\omicron\pi\acute{\epsilon}\iota\sigma\tau\alpha\nu$ takes the case of its relative, instead of appearing in the first clause as a nominative. See Antig. 404, and K. § 332. 15; Cr. § 525.

164. $\acute{\alpha}\kappa\acute{\alpha}\mu\alpha\tau\alpha$ = $\acute{\alpha}\kappa\alpha\mu\acute{\alpha}\tau\omicron\varsigma$.

165. οἰχῶ, Suidas and Schol. περιέρχομαι. *Mæstæ ober rationis vim habet*, says Ellendt. May it not better, like οἰχομαι, Ajax 1128, = ἀπολλυμαι. Comp. the parallel passage, vv. 303, 304.

166. τὸν ἀνήνυτον οἶτον κακῶν, *hanc perpetuam sortem malorum*. Herm.

169, 170. τί ἀγγελίας = τίς ἀγγελία. Comp. Antig. 1229; Mt. § 442. 3. — ἀπατῶμενον has a passive sense, according to Herm., so that the sense is, *what message goes to him from me without being frustrated of its purpose*. But the active sense is better, for the words αἰ ποθεῖ contain the substance of the messages of Orestes to his sister, and οὐκ ἀξιῶ φανῆναι explains the cause why ἀπατῶμενον is used. *What message comes for me without (deceiving or) disappointing me*.

174. Brunck with most MSS. reads ἔστι μέγας ἐν οὐρανῷ. Heath proposed ἔτι μέγας οὐρανῷ. ἔτι has since been found in a Florence MS., and ἐν renders the verse unlike the corresponding one in the strophe. Hermann gives μέγας ἔτ' ἐν οὐρανῷ.

179. εὐμαρής. Schol. recent., εὐμαρέας πάροχος, i. e. *kind, affording relief from pain or sorrow*. εὐμαρεία is used of relief from pain, Philoctet. 704.

180 – 184. The sense is, *For neither is he, who inhabits Crissa's cattle-feeding shore,—the boy born of Agamemnon, not to return; nor is the god, who reigns by the Acheron, regardless*. ἀρεπίτροπος, meaning properly *non redux*, and therefore here implying his being regardless of vengeance, by *zeugma*, in the second clause, takes the place of a word with that meaning, e. g. ἀνεπίτροπος, or, according to the Schol., is taken in two senses. So Herm. and Ellendt. Others give it the sense *mindless* in both clauses. — βουλόμην ἀκτὰν is in apposition with τὰν Κρίσσαν, where the article is used because the place was well known. Comp. τῆς Κορίνθου, (Ed. R. 936, spoken of for the first time, and τὰς

'Αθήνας, Œd. Col. 24. Here the fertile Crissean plain is intended, which lay under Parnassus around the gulf of the same name, and in which (v. 730) the Pythian games were held. The poet includes in the plain of Crisa or Crissa the lower plain of Cirrha, which was probably in his days untilled and devoted to Apollo, a grazing-place for his sacred flocks. (Comp. Æschin. c. Ctes. § 107 Bekker.)

185. ὁ πολὺς βίος, *vita plurima pars*, i. e. vis vitalis potissima, Ellendt; βίος being, not *time of life*, but *force or vigor of life*.

186. ἀνέλπιτος, *with hopes unfulfilled*. — ἀρκῶ, Suid. *ισχύω, ὑπομένειν δύναμαι*.

189. ἀναξία, Suid. ἀξίαν οὐκ ἔχουσα, ἀλλ' ἄτιμος. — ἔποικος, *a settler who is not a native, a stranger*.

192. κενᾶς τραπέζας, the opposite of πλουσία τράπεζα, v. 362. — ἀμφίσταμαι, *I place myself near, or by*. ἐφίσταμαι, the common reading, arose perhaps from the wrongly written ἀφίσταμαι, which is found in a Florence MS. Schneidewin inserts into his text ἀφίσταμαι with κοινᾶς τραπέζας, which it would require.

193–197. The sense seems to be, *Sad was the cry uttered at his return; sad was it when in thy father's bed-chamber the stroke of brazen hatchets was aimed against him*. By this, Hermann understands the laments of the people presaging Agamemnon's death, upon his return, and soon afterwards bewailing it. But the cry of the murdered prince is probably intended. Two events are not spoken of, but by a climax (οἰκτρὰ δέ) the poet rises to the height of the horror, — to the murder of Agamemnon at the banquet. — νόστοις is the time, and the preposition ἐν need not be supplied. — αἰ is Hermann's emendation for σοι, and seems necessary for the sense. "Hiatum accepit poeta ab epicis," says Herm., who cites a parallel case from Trachin. 650, αἰ δέ αἰ. — Agamemnon, according to Æschylus, was slain at the bath, where his wife, who was

attending upon him, entangled him in a tunic sewed together at the top. Comp. *Æsch. Agam.* 1078, 1097, 1518 (ed. Blomf.). Euripides says the same, *Electr.* 155. "I weep for thee, my unhappy father," *λουτρά πανίσταθ' ἵδρα-
νόμενον χρότ' | κοίτῃ ἐν οἰκτροτάτῃ θανάτου. κοίταις* Brunck translates by *thalamo*, the chamber where he was bathing before the feast, but Wunder regards it as denoting the sofa on which, after the custom of his own time, the poet represents Agamemnon as lying during the feast, where, according to Homer, *Odyssey xi.* 419, he met with his death. — *γενίων.* Comp. *Antig.* 249.

198–200. The sense is, *It was Fraud that planned, it was Lust that slew; horribly engendering a horrible Form.* The poet gives life to means, motive, and result. The horrible form horribly engendered in this union of fraud and lust was the murder of a husband by the plot of adulterers. — *φράσας* takes the sense of the middle. — *προφύτεύσαντες* is not anterior to the action of the verb, but expegetical, = *καὶ οὕτως προεφύτευσαν.* — *εἰπ' οὖν*, etc. The mind, full of the more than mortal horror of the crime doubts whether some wrathful avenging deity were not the author. — *βροτῶν.* Supply *τις*, as v. 1323. — *δ ταῦτα πράσων*, *the doer of these deeds.* The participle lays aside reference to time.

201, 202. The sense would be complete without *πλέον*, or with *ἐχθρὰ* merely, instead of *ἐχθίστα*; but the union of the two constructions gives force to Electra's expression of her feeling. *δὲ* also adds emphasis to the superlative, as it often does elsewhere. Mt. § 603.

205, 206. *τοὺς*, referring to *δείπνα*, is attracted or assimilated in gender to *θανάτους*, which is in apposition. The feast was her father's death. — *διδύμῃν χειρῶν*, *the twin hands* of the guilty pair. For *θανάτους χειρῶν*, comp. v. 37.

209. *οἷς*, sc. the murderers implied in *χειρῶν*.

213. Take *φράζου* by itself: *φωνεῖν* is for *φώνει*.

214. ἐξ οἶων. Schol., ἐξ οἶων ἀγαθῶν, and so Brunck. ἐξ οἶων αἰτιῶν would better express the idea. — τὰ παρόντα = τὰ νῦν, νῦν. Schneidewin (who also puts an interrogation mark after ἰσχύεις) explains οἶων as equivalent to τοῖων οἶα, the phrase thus being the same as οἶων τῶν παρόντων. Comp. K. largest Gr. § 788. 5. The sense then is a good one. By such conduct as the present, you run into mischief of your own causing. — οἰκείας = ἰδίας.

218. Sc. because by despondency and grief she irritated her mother and Ægisthus, as v. 290 shows.

219, 220. A passage of difficult construction. One Schol. paraphrases it thus: τοῖς κρατούσιν οὐ δεῖ ἔριδος δεῖ ἢ ταῦτα προσπελάζειν; and Brunck, after another, still more loosely, *atqui cum potentioribus jurgio contendere haud conducibile est*. The construction must be τὰ δὲ (i. e. ταῦτα οἱ κατὰ ταῦτα δὲ) οὐκ ἐριστὰ (οὐ δεῖ ἐρίζειν) τοῖς δυνατοῖς, ὥστε πλάθειν αὐτοῖς (δεῖ ἔριδος). *These things are not to be made matters of contention with the powerful so as to approach them, i. e. so as to come to their very face in the contention.*

223. ἐν γὰρ δεινοῖς seems to be an instance of the causal proposition introduced by γάρ, coalescing with the proposition, the cause of which is assigned. Fully expressed, it would be ἐν γὰρ δεινοῖς εἰμι. The sense of the passage is, *So dreadful are the evils of my state, that I will make no attempt to ward off the calamities arising from indulging my grief.* ταύτας ἄρας refers to v. 215 seq.

226. "Scholiastæ et Suidas τῷ pro πρὸς τίνος accipiunt: quos sequitur Brunckius: recte. Hoc dicit, *a quo enim opportuna afferente utile quid audiam, i. e. quis ita opportuna sentit, et utile quid ad me consolandum proferat.*" Herm. For the construction of the dative τῷ, comp. Mt. § 394. 3, and see v. 442.

232. ἀνάριθμος θρήνων. Comp. χρόνος ἀνάριθμος ἡμερῶν Trachin. 247, and for the genitive, the phrase in v. 36.

237. ἀμελεῖν ἐπὶ τινι is a rarer construction for ἀμελεῖν τινος. This verb is even found with an accusative.

240–244. The sense is, *Nor, if I am possessed of any good thing, may I enjoy it in quiet, if I restrain the wings of loud lamentations, so that they honor not my parent.* πρόσκειμαι χρηστῷ = χρηστὸν πρόσκειται μοι, *is attached, or pertains, to me.* Comp. 1040. — ἰσχουσα = ἐὰν ἰσχω. — γονέων for γονέως. — ἐκτίμους denotes the effect of ἰσχουσα, = ὥστε ἐκτίμους εἶναι, ὥστε μὴ τιμᾶν. Comp. Eurip. Hec. 691. οὐδέποτε ἀδάκρυτον ἀστένακτον ἡμέρα μ' ἐπισχήσει, i. e. *will stop me from, or keep me without, weeping, etc.*

244–250. For εἰ with the fut. indic., and an optative in the apodosis, instead of another fut. indic., see Mt. § 524. 2. 1. — γὰρ τε, etc., i. e. held in no more honor than other dust, and regarded as of no account. — οἱ δέ, i. e. οἱ δὲ κτανόντες. — ἀντιφόνους = ἀντὶ τοῦ φόνου. — αἰδώς, apparently here *the dread* of doing wrong, and ἐνσεβεια, *piety*, reverence both towards parents and the gods. Comp. vv. 308, 968 (where reverence for a deceased brother is included), and 1097; and see v. 589, note.

251. τὸ σὸν σπεύδουσα, *tuis rebus studens*. The same phrase occurs in Plat. Gorg. 455. C. For σπεύδειν with an accus., see Mt. § 423. — For τοῦμόν αὐτῆς (v. 252), see Cr. § 503; Ajax 1015, τὰ σὰ κράτη θανόντος. The phrase means, *anxious to show my friendship*, and the previous clause, *anxious to keep you from embittering your enemies by too loud grief*.

255. The sense is, *if on account of my frequent lamentations I appear to you to be too much oppressed with sorrow, or afflicted*.

259. The relative refers not to τὰδε, the immediate antecedent, but to πατρῷα πῆματα, the chief subject of thought. πατρῷα may denote *derived* or *inherited from a father*, as we speak of a man's paternal estate. Comp. Œd. Col. 1198, εἰς ἐκεῖνα ἀποσκόπει πατρῷα καὶ μητρῷα πῆμαθ' ἅπαθες.

261. τὰ μητρός . . . ἔχθιστα = μήτηρ . . . ἐχθίστη. The construction with the verb is the same as in Trachin. 1174, ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, and probably rises from an ellipsis of ὄντα, the participle being sometimes joined with this verb, instead of the infinitive.

265. Wunder remarks that τητᾶσθαι = *carere*, and not *privari*. This explains why the present and not the aorist is used. So *infra*, v. 1326.

269. παρεστίους, like many adjectives, may be resolved into a preposition and its primitive noun, = παρὰ τῇ ἐστίᾳ. Comp. Mt. § 446. 8, and v. 419.

271. τελευταίαν, *extreme*. I have not found this meaning of the word elsewhere in the tragic poets. — ἡμῶν, as Ellendt writes it, or ἡμῖν, with ι short, occurs twenty-six times in Soph., but neither Æsch. nor Eurip. has an inclined form of ἡμῖν or of ἡμᾶς.

275–277. τλήμων. Schol. τολμηρά, ἀναιδής. But see v. 439, note. — τοῖς ποιουμένοις. Comp. v. 40, note.

278. εἰρουῖσα, *having reached*. “Cum ad diem illum rursus pervenit.” Ellendt. — τότε, *olim*. Brunck. But the word means nothing more than *then*, i. e. at that well-known time. By *that day* the poet intends that day of each month.

280. μηλοσφαγεῖν, though a neuter, adopts the construction of σφάττειν, its primitive. Or ἱερὰ may be an instance of the apposition which we have in Alcest. 7.

283. πατρός follows ἐπωνομασμένην. So ἐπώνυμός τις, καλεῖσθαι ἐπὶ τινος, are used, the preposition answering in these cases to our *after*. Comp. Mt. § 375. 3.

285. αἰτὴν stands for ἐμαντήν. K. § 302. 8; Cr. § 506.

287. λόγοισι γενναία, Schol. εὐγενὴς λόγοισι, καὶ οὐ πράξειςιν. And so Brunck. It is better, with Erfurdt, to explain the phrase ironically, as referring to the low, abusive language of Clytemnestra, a specimen of which follows.

289. δύσθεον. Suid. ἀσεβές. So Æschylus uses the

word in several places. Here in Clytemnestra's mouth it denotes impiety shown by failure in filial duty towards herself. Brunck renders it *diis invisum*.

292. *οἱ κατὰ θεοί.* Comp. vv. 110, 184.

300. I follow Dindorf and others in reading *ταῦτά* for *ταῦτα*, according to Blomfield's conjecture. The sense seems to be, *And her renowned husband at the same time, being near by*, (urges the same things with her, i. e.) *urges the same invectives which she had used*. For *ὄν* adverbial, comp. Antig. 85. Below, v. 746, it is perhaps separated from the verb by tmesis. For *αὐτῇ* depending on *ταῦτά*, see K. § 284. 4; Cr. § 400.

301, 302. The sense is, *This utter coward, this mere evil, that fights his battles with woman's help*. — *ἡ πᾶσα βλάβη* occurs in the same sense in Philoct. 622, cited by Brunck. The phrase is like many in Greek, and like our expression *I am all attention*. — *τὰς μάχας*, *the battles which he fights*. Comp. the same words, Thucyd. 4. 92.

305, 306. *μέλλον = βραδύνων*. — *διέφθορεν*. The earlier Attic writers used this second perfect in a transitive sense in preference to *διέφθαρκα* (which, however, was also in use), while in Homer, in the Ionic and latest Attic writers, the intransitive sense was current. — *τὰς οὔσας . . . καὶ τὰς ἀπούσας ἔλπιδας*. "What she had and what were about to arise." Schol. "Spem quam in se ipsa et in illo absente repositam habet." Herm. Ellendt explains the phrase as a formula including all possible hopes, although neither *οὔσας* nor *ἀπούσας* may have any definite meaning. But if this had been the case, could the two kinds of hopes have been so separated from one another as they are here by two articles? The Schol. seems to have hit the meaning nearest. Hopes near at hand (for *οὔσας = παρούσας*, comp. Antig. 1109) are such as she at any time cherished; hopes at a distance are such as might after a time be awakened in her breast.

308, 309. For the play upon *καλὸς* comp. *Alcest.* 705.

— Hermann and other editors have *πολλή γ'* for *πολλή 'στ*.

313. *θυραίων οἰχνεῖν*, *to go abroad*. So *Trachin.* 533, *θυραῖος ἦλθεν*. *θυραίων* = *ἔξω θυρῶν*. Comp. v. 269. — For *τυγχάνει*, sc. *ᾧ*, see v. 46.

317 – 320. *τοῦ κασιγνήτου*. For the genitive after verbs of *saying*, see K. § 273. F; Cr. § 356; and comp. *Ajax* 1236.

— *ἦξοντος, ἢ μέλλοντος*. The participle in such cases usually is accompanied by *ὡς*, and may be expressed by an infinitive. Comp. Mt. § 569. — *τί* for *ὅτι*. Rare in Attic. — *φιλεῖ δύνειν*, Schol. *εἰωθεν ἀναβάλλεσθαι*.

323. “Non possunt hæc verba exprimere, quod volunt interpretes, *alioqui non tam diu vixissem*; sed hoc dicit Electra, *non enim diu viverem*, nempe si ille non veniret.” Herm.

324. *δόμων*. It is comparatively rare that the genitive stands without a preposition in answer to the question *whence*. Comp. *Antig.* 10.

325. *φύσιν*, *by birth*. This word is nearly superfluous, as in v. 1125. — For v. 328, comp. vv. 122 – 125.

331. The sense is, *not idly to indulge your rash anger*. Ellendt interprets *θυμῷ ματαίῳ* more generally *perversitati tuæ*.

332. *οἶδα κάμαντήν ὅτι ἀλγῶ*, for *οἶδα ὅτι καὶ αὐτὴ ἀλγῶ*, *I know that I myself also grieve*. For this form of sentences, comp. *Antig.* 318; Cr. § 614.

335. *ὑφειμένη*, sc. *τὰ ἱστία*, *lowering my sails*. The perf. pass. often has a middle sense. — The sense of the next line is, *and not to seem to be engaged in something, and yet to bring no harm* (upon the murderers, i. e.) not to show that I meditate vengeance which will be ineffectual.

340. The sentiment is like that in *Antig.* 63. — For a plural in lieu of a singular verbal, comp. *Antig.* 677. *πάντα* is probably an accusative.

342. The Schol. and Hermann take *μῆλειν* as a personal

verb here with $\sigma\delta$ for its subject = $\phi\rho\omicron\nu\nu\tau\iota\zeta\epsilon\iota\nu$; a rare usage found, according to Hermann, *Æsch. Agam.* 378, *Eurip. Herc. Fur.* 772. — For $\tau\eta\varsigma \tau\epsilon\kappa\tau\acute{o}\sigma\eta\varsigma$, and the reason why $\tau\eta\varsigma \tau\epsilon\kappa\acute{o}\sigma\eta\varsigma$ is not used, see *Prometh.* 849, note (2d ed.).

343. $\tau\acute{\alpha}\mu\alpha \nu\omicron\upsilon\theta\epsilon\tau\acute{\eta}\mu\alpha\tau\alpha$, your admonitions addressed to me. This is the objective use of the possessive pronoun. — For the government of $\kappa\epsilon\acute{\iota}\nu\eta\varsigma$, see *Cr.* § 381.

346. $\phi\rho\omicron\nu\nu\sigma\upsilon = \phi. \epsilon\upsilon$, the opposite of $\phi. \kappa\alpha\kappa\acute{\omega}\varsigma$. Choose, says Electra, either to act a foolish part like me, or to be wise (in a prudential point of view) and neglect your father.

349. $\tau\iota\mu\omega\rho\epsilon\acute{\iota}\sigma\theta\alpha\iota \tau\iota\nu$, to avenge one's cause; $\tau\iota\nu\alpha$, to revenge upon, or punish, one. $\tau\iota\mu\omega\rho\omicron\upsilon\mu\acute{\epsilon}\nu\eta$, trying to punish.

351. $\pi\rho\acute{o}\varsigma \kappa\alpha\kappa\acute{o}\iota\sigma\iota$, besides the calamities now existing. — $\acute{\epsilon}\chi\epsilon\iota$, this conduct has in it. *Comp. Antig.* 68.

356. $\acute{\epsilon}\kappa\epsilon\acute{\iota}$ is here used of the world below, as in *Alcest.* 744. This may be easily gathered from the context, but is owing to euphemism. — $\chi\acute{\alpha}\rho\iota\varsigma$ is here the pleasure arising from receiving an honor, gratification, and stands instead of $\tau\iota\mu\acute{\eta}$ repeated. *Comp. Antig.* 514.

357. $\acute{\eta}\mu\acute{\iota}\nu$. This dative is not without its force. The sense is, *Thou who hatest for us*, i. e. *our hater*, or you who pretend that you hate.

363. The sense is, *Let me have it for my only food, that I do not grieve myself*, i. e. that I escape the pain which base submission to them would occasion me, and rather cause them trouble. A similar expression occurs in *Isocrates Areopagit.* § 82, *Bekker*: $\omicron\upsilon\tau\omega\varsigma \acute{\epsilon}\pi\alpha\iota\delta\epsilon\upsilon\theta\eta\sigma\alpha\nu \omicron\acute{\iota} \pi\omicron\lambda\acute{\iota}\tau\alpha\iota \pi\rho\acute{o}\varsigma \acute{\alpha}\rho\epsilon\tau\eta\nu \acute{\omega}\sigma\tau\epsilon \sigma\phi\acute{\alpha}\varsigma \mu\acute{\epsilon}\nu \alpha\upsilon\tau\omicron\upsilon\varsigma \mu\grave{\eta} \lambda\upsilon\pi\epsilon\acute{\iota}\nu$. See also *Eurip. Cyclops*, 338. *Brunck* changed $\mu\grave{\eta}$ into $\nu\upsilon$ ($\alpha\upsilon\tau\omicron\upsilon\varsigma$). But in that case it is not easy to see why $\acute{\epsilon}\mu\acute{\epsilon}$, and not $\mu\epsilon$, is used. In the received text, $\acute{\epsilon}\mu\acute{\epsilon}$ stands for $\acute{\epsilon}\mu\alpha\nu\tau\acute{\eta}\nu$, “*quia tantumdem est*,” says *Herm.*, “*ac si dixisset τὸ ἐμὲ μὲν μὴ λυπεῖν, λυπεῖν δὲ τούτους*.” And this sense *Musgrave* had

previously expressed in his note. Comp. 461, where σοί, in an enumeration of several persons, stands for παντῶ. The same is true in a contrast, Eurip. Phœniss. 508 : τοῦτ' οὖν τὸ χρηστὸν . . . οὐχὶ βούλομαι | ἄλλω παρῆναι μᾶλλον ἢ σώζειν ἐμοί. In such cases the mind rests simply on the person as joined or contrasted with others, and not on the reflexive act.

369–378. μηδὲν πρὸς ὀργήν, say *nothing angrily* (literally, that has a leaning to, or looks towards anger). Comp. vv. 464, 921. — ἡβάς . . . πως, *pretty much accustomed*. For the gen. μύθων, comp. Cr. § 376. — τῶνδε, *the ills I now endure*. She means, that nothing can be worse.

380. According to Mt. § 608. 5, μήποτε is here used, and not οὔποτε, because the clause is subjective, i. e. what is said is dependent upon, and exists in the view of Clytemnestra and Ægisthus.

384. ἐν καλῷ, *in good time*. See Antig. 1097, ἐν δεινῷ, note.

385. In reply to Elmsley, who would read γὰρ for δὴ after Triclinius, Herm. says, “Optime convenit illud δὴ, ergo, animo indignanti decretumque contemnenti.” — The sense is, *What! have they then even resolved to do these things to me?* βεβούλευνται has a middle sense.

388. i. e. τίς ἐστιν οὗτος ὁ λόγος, or αὕτη ἡ ἀρὰ ἢ ἐπηράσω. Comp. Antig. 427.

396–403. εἰκαθεῖν. See Antig. 1096, note (2d ed.). — σὺ ταῦτα θέπεν', *do you act such a cringing part* if you please. For the accus. ταῦτα, comp. Antig. 550, 743. — οὐκ ἐμοὺς τρόπους λέγεις, *you do not speak of my character*, i. e. what you speak of is not my character; unless λέγεις can have the sense, you do not *speak*, i. e. *display in what you say*. — τιμωρούμενοι. For the gender, see Alcest. 383. — μὴ . . . κενή, *I hope I am not yet so far devoid of sense*. “Electra says μὴ πῶ in the feeling of human weakness, as if in the course of time she could not be sure

of not acting as her sister suggested." Schneidewin. Rather she speaks in scorn, which is her present state of mind.

404. ἐστᾶλην, *I set out to go*. — ὁδοῦ follows the antecedent of οἴκῳ, ἐκείσε, *thitherward*. — τὰρα = τοὶ ἄρα.

405, 406. Brunck observes that the victims, whose blood was poured out as a libation upon the tomb, were there burnt. He conceives of Chrysothemis as being attended by servants carrying victims. But it is plain from vv. 405, 431, that the offerings were in her own hand. She went alone to offer a libation to her father, and ἔμπτυρα must be understood, as Triclinius and several modern critics remark, of unbloody offerings. Comp. v. 440. Erfurdt remarks that the offering of Orestes, v. 894, was of the same kind. — τυμβεύσαι χοάς = ἐπιτυμβίους χοάς δοῦναι. Antig. 901. This verb in Ajax 1063, Eurip. Hel. 1245, means, *to put in a tomb*; here, *to put on a tomb*. For its neuter force, *to be in a tomb*, see Antig. 888.

408. "Monkies conjicit ὃν γ' ἔκταν' αὐτῇ. At recte hic abest γέ. Non enim ipsa his verbis respondet Chrysothemis, sed quid Electra in mente habeat dicit." Herm. The words in Electra's mouth would have been without γέ; or at least Chrysothemis would not have given them the emphasis contained in that word.

410. δοκεῖν ἐμοί. ὥς and ὅσον, which are usually found with such restricting infinitives (comp. Alcest. 801), are sometimes omitted.

411. ἀλλὰ is used in opposition to something not expressed. *If never before, be with us yet at least now*. Comp. λέγ' ἀλλὰ τοῦτο, v. 415, *if you know but little, yet tell this*; ἀλλὰ τῷ χρόνῳ, v. 1013, *if never before, yet at length*.

419. πῆξαι ἐφέστιον = πῆξαι ἐφ' ἐστία. Comp. v. 269. This dream resembles that of Astyages in Herodot. 1. 108. — For this sceptre comp. Iliad ii. 101.

425. This seems to have been a custom, the object of

which was to obtain the aid of the Sun or of the Gods, in averting evil portended by dreams. Comp. v. 644. In Eurip. Iph. in Taur. 42, cited by Brunck, Iphigenia says, *The novel visions which this night has brought, I will tell to the air*, εἴ τι δὴ τόδ' ἔστ' ἄκας.

428 - 430. *νυν, therefore.* The connection seems to be, "I beseech you, therefore, do nothing rashly, for our mother, in her alarm caused by the vision, will use violence against you to prevent you from injuring her." — εἰ γὰρ . . . πάλιν, *For if you will reject me (my advice), at another time you will come after me, in the midst of your trouble.*

433. *ιστάναι κτερίσματα, to place (there) mortuary offerings.*

435. By a fine zeugma *κράψον*, in the clause with *κόνει*, supplies the place of a verb of appropriate signification with *πνοαῖσιν*, as *σκέδασον* or *δός*. — For the next line comp. Antig. 197. — *νυν* = *αὐτά*, as in Prometh. 55, and v. 624 *infra*.

439 - 441. *ἀρχήν, omnino.* It is taken with *οὐκ ἂν . . . ἐπέστεφε*. — *τλημονεστάτη*. Passow gives this word, which obviously denotes a moral quality here and in v. 275, as in Philoct. 363, the sense of *bold, ready to undertake any crime*. But the analogy of *δύστηνος*, when denoting crime, as in vv. 121, 806, rather favors the signification *misérable* or *wretched* (in a moral point of view). — *ἐπέστεφε χοὰς τῷδε* = *ἐπέστεφε τόνδε χοαῖς*. Mt. § 411, Obs. 3, remarks that "some verbs take as well the dative of the person and the accusative of the thing, as the accusative of the person and the dative of the thing." The reason for the dative of a person here is, that, besides the general idea of crowning, or honoring, the poet had in his mind the special one of pouring upon; so that the verb adopts the construction required by *ἐπιχεῖν*.

442. *αὐτῇ* is not to be taken with *σοι*, or with *προσφιλῶς*, which Monk prefers, but with *δέξασθαι*, a construction found

in Homer and Pindar. Comp. v. 226, and Mt. there cited. According to Herm. *δέχεσθαι τι* or *παρά τι* means to receive from, *δέχεσθαι τινι*, to receive for the sake of, or out of favor to. The aorist infinitive here has a future sense, and this takes place not only after verbs which in themselves imply futurity, but also after others.

445 - 447. *μασχαλίζειν* denotes to hang under the shoulders or arm-pits, thence to cut off the extremities of a slain man, and hang them thus under his shoulders. According to Suidas, the extremities were joined together, and placed round the neck under the shoulders of the slain (thus forming a resemblance to the shoulder-band of beasts under the yoke, *μασχαλιστήρ*), as an expiatory rite, or that the murdered person might be powerless to take satisfaction. Another statement in Suidas is, that the murderers wore it upon themselves. Suidas, and others after him, as Blomfield on Choëph. 433, refer to Apol. Rhod. 4. 477, who says that Jason, after killing Absyrtus, "cut off the extremities of the deceased. Thrice he licked off some of the blood, and thrice he spit the abomination out from his teeth, which is the right way for murderers to atone for bloodshed." The learned Schol. on this place, and other writers, tell the same tale. Musgrave thinks that these horrid ceremonies were performed, not for the sake of expiation, but out of contumely towards an enemy. But the place from Apollonius shows the contrary. Wilkinson, in his Dalmatia, Vol. II. p. 154, says that "a Morlacco believes that, if he murders any one, he will be haunted by his shade, unless he carries about him a piece of the murdered man's dress. The part preferred for this purpose is taken from the sash; and having once put it on his breast, beneath his clothes, he never goes without it." — *καὶ . . . κάρᾳ κηλίδας ἐξέμαξεν*, and wiped off the blood-spots (from the instrument) with his head. *ἐξέμαξεν* is supposed to change its subject; but this is not necessary, since Agamemnon may be said

to have performed this deed, by means of his head used for that purpose. So one Schol. and Ellendt seem to understand the place. Wunder regards *κάρη* as a local dative, *on his head*. This also was a murderer's ceremony, the symbolical purpose of which was, apparently, to transfer the guilt of the murder, to put the blood of the slain man upon his own head. In the *Odys.* xix. 92, we have *ἔργον δὲ σὴ κεφαλῇ ἀναμάξεις*, *a deed which thou shalt wipe off upon thy head*, i. e. shalt bear the guilt of. In Herodot. 1. 155, Croesus says, *the things which took place before, I did*, καὶ ἐγὼ ἐμῇ κεφαλῇ ἀναμάξας φέρω, *and I bear them, having wiped them off upon my head*. — ἐπὶ λουτροῖσι, Brunck, after a gloss, makes to mean *for an expiation*: others, *at the bath*, near which Agamemnon was slain.

446. *ἄρα μή*. Comp. Antig. 632. Both an inferring and an interrogative power have been ascribed to this formula, as Schaefer has explained it in his "*Meletem Crit.*," p. 66, who there paraphrases the present passage, *hæc cum ita sint num putas*. But Herm., on Antig. loc. cit., justly denies that *ἄρα* has this power. "*Ἄρα μή*," says he, "*idem propemodum est quod μή solum, nisi quod ἄρα μή paullo fortius*." And Buttmann (index to Plato's Four Dialogues, 4th ed., Berlin, 1822) says, under *ἄρα*, "*ἄρα μή sicut μή solum, interrogat in re incredibili, ita tamen ut ἄρα addat fere aliquam sollicitudinem, sive veram sive fictam, ne forte ab altero affirmetur*." This agrees with the probable origin of the formula from an ellipsis of *δεινὸν* or a kindred word. Comp. Mt. § 608, Obs. 3. *ἄρα μή δοκεῖς* then means, *Is there danger that you think? you do not think, do you?* The sense is the same as if the words had been *δοκεῖς ταῦτα δὲ φέρεῖς λυτήρια εἶναι αὐτῇ τοῦ φόβου*, i. e. can free her from the guilt of the murder. For the genitive comp. vv. 636, 1489, where the same adjective is found. — Two lines below, *οὐ δὲ* is used in emphatic contrast, because now she was doing not her own will, but her mother's bidding.

449. "Bene monet Brunckius ad Orest. 128, in veteri luctu aliquot tantum cincinnos abscissos esse; in recenti omnem cæsariem." Herm. — ἀκρας φόβας. Schol. τὰ ἀκρα τῶν τριχῶν.

451. Brunck after the Schol. gives λιπαρῇ τρίχα, *suppliant hair*, i. e. hair offered by a suppliant, or which, as a symbol, made supplication in Electra's stead. Comp. v. 1378, λιπαρεῖ χερσί. The reading of the MSS., ἀλιπαρῇ, was restored to the text by Hermann; according to whom it signifies, *unsuited to supplication*, i. e. *uncombed, squalid*. In this edition I give λιπαρῇ.

452. ζῶμα is here used for ζώνην, according to the Schol., Suid., Thom. Mag., and others. In Homer it means, *a garment trussed up*. Æsch. and Menander (Pollux 7. 51) used the word to denote a garment, probably in Homer's acceptance of it.

454. This his εἰδῶλον could do, by appearing to the murderers in visions, to affright or deceive them, and to the avengers, to supply them with courage.

455. ἐξ υπερτέρας χερός, *victrici manu*. Herm.

458. ἡ τανῶν δωρούμεθα. The verb here used is, by a *constructio ad sensum*, accommodated to δώροισι, implied in the hands which brought the gifts.

459. μέλον. εἶναι must be understood, μέλον εἶναι being for μέλειν. Comp. Œd. Col. 653, ἀλλὰ τοῖσδ' ἔσται μέλον, for μελήσει. — κἀκεῖν, i. e. that he too, as well as the infernal gods, was concerned in sending the visions.

461. For σοί, comp. v. 363, note.

464. πρὸς εὐσέβειαν = εὐσεβῶς; properly, *in conformity with piety*.

466. The sense is, *For justice has (in it) no reason for contending with two* (opposing the opinion of the Chorus and Electra), *but for being forward to act*. This phrase, according to ordinary usage, should have ἐρίζειν and ἐπισπεύδειν as its subjects; comp. Antig. 68, where τὸ περισσὰ

πράσσειν is the subject of οὐκ ἔχει νοῦν οὐδένα. But the standard of judging as to what is reasonable is here the subject.

468. Chrysothemis here finely shows her more timid nature.

471. πικρὰν . . . ἔτι, *I think that this attempt upon which I am about to venture will be a calamitous one.* For the form of the sentence, see Alcest. 256.

472. Comp. the first lines of the ode in CEd. R. 1086, 1087.

475. πρόμαντις, so called, as announcing beforehand, by Clytemnestra's vision, the approach of vengeance.

480, 481. κλύουσας instead of κλυούσῃ, by a change of construction. According to Brunck, the poet had in his mind ὑπεστί μοι θαρσεῖν, in which case κλύουσας would be used for the dative, according to the common idiom of the tragic poets. Comp. Elmsley on Medea 727, Prometh. 217, and v. 962, *infra*. Brunck cites πέπαλται δ' αὐτ' ἐμοὶ φίλον κίαρ τόνδε κλύουσας οἶκτον, from Æsch. Choëph. 410.—ἀδυνόων, "quæ audientes Agamemnonis amicos, quasi suavi quadam aura afflant." Herm. εὐφραντῶν, *cheering*, Triclinius.

484. χαλκόπλακτος, Dor. for -πληκτος, *hammered or beaten out of brass*; but Erf. and Herm. give it in an active sense, *ære percutiens*. — The Chorus says, that neither the dead man nor the instrument of death has forgotten the murder.

489–491. πολύπους and πολύχειρ strongly denote the fearful swiftness and grasp of the Fury, who is to be regarded as the executioner of Dike's sentence. Comp. v. 476. — χαλκόπους, Schol. στερεὰ καὶ ἀκοπίαστος ἐν τῇ ἐπίνοιᾳ κατὰ τῶν φοιρέων, *firm and unwearied in pursuing after the murderers*.

492–494. Wunder and others give to ἀμυλλήματα the sense of *contentio*, struggle after, desire for; and refer οἶσιν to Clytemnestra and her paramour. The sense then is, *desire for murderous wedlock attacked those whom it was*

not *lawful* that it should attack. Triclinius refers *οἶον* to Agamemnon, and takes *ἐπίβα* as meaning *hostile attack*. This and the sense *conjugales amplexus* given to *ἀμλ. γάμων* are perhaps to be preferred to the rendering now most in favor. The sense is, *For the unhallowed incestuous embraces of murderous marriage attacked (and slew) whom it was not lawful*. These words assign the reason for the vengeance of the Fury, — adultery ending in murder. — *μαιφόνων* is proleptic on either rendering. — *διεκτρα ἀμυλλήματα* is like *ἀγαμος γάμος*, a marriage that is no marriage, i. e. an unfortunate or unlawful one. — *οἶον οὐ θέμις*. Emphatic: it was most unlawful to slay one they had so deeply wronged.

495–498. *πρὸ τῶνδε, therefore*. — The subject of *ἔχει* is the ensuing clause. The sense is, *This, or the thought, possesses me that the sign will never draw nigh to us unblamed by those who were doing and aiding in the deed*, i. e. by the guilty pair; for, as the Schol. says, *when they should suffer for their crimes they would blame the vision*, as having foreboded ill instead of good. With like brevity Shakespeare says (Henry VIII.), “My mind gave me, ye blew the fire that burns you,” i. e. gave me this that. But to make this sense, *ἀφ’ ἑγὲς* must be separated from *ἡμῖν* and joined to *δρῶσι*, which is harsh. The reading is perhaps at fault. — *ἀφ’ ἑγὲς* governs a dative, like the passive of its primitive verb. — *πελᾶν*, i. e. *πελάσειν*. The sign is thought of as at a distance, and as coming nigh, when fulfilled.

503. *κατασχήσει*, lit. *will come to land*, i. e. come to pass.

506. *αλαγή* is the only example in the classics of a form *αλαγῆς*, and one excellent MS. here has *αλαγῆς*, which some critics prefer. *αλαγῆς* is, however, found in Hesychius, who has *αλαγόν. χαλεπόν. αλγόν*. See Herm on Ajax 657.

512. *πρόρρητος*, from the root, root and all. With *ἐκριφθείε*, here, it denotes utter destruction: *thrown utterly out, or thrown out, so as utterly to perish*.

513-515. The Scholiast's explanation, ἄφ' οὗ ὁ Μύρτιλος ἀπέθανεν, οὐ διέλιπεν αἰκία τοὺς πολυκτήμενας οἴκους, brings us to the true reading, οἴκους πολυπάμονας, favored by Bothe and Schneidewin, which I have introduced into this edition instead of οἴκον πολύπονον. The sense is, *When Myrtilus slept in death — never yet since then has woe and shame forsaken these wealthy abodes.* There is an allusion in αἰκία to the αἰκίας of vv. 487, 511, and perhaps in πολυπάμονας to παγχρύσω of v. 510, denoting that the ignominy perpetrated on the wealthy Myrtilus was paid by the ignominy of the wealthy Pelopidæ.

516. ἀνειμένη, *left at large*, i. e. being freed from the control of Ægisthus.

518. For μὴ after ἐπείχε, see K. § 318. 8; Cr. § 665. μὴ τοι γε, i. e. whatever else he could not prevent, he *certainly* kept you *at least* from disgracing those you ought to love by being out of doors.

522. Brunck, Erfurdt, Schaefer, Mt. (§ 551), take ἀρχω in the sense *I begin*, with καθυβρίζουσα. Monk and Herm. put a comma between ἀρχω, *I rule*, and the participle. The latter construction is to be preferred, as making the inconsistency between what Electra had said, and her want of fear and respect for Clytemnestra, more apparent. — θρασεία, sc. εἰμί, according to Herm., but the adjective may be taken as instead of an adverb, parallel to πέρα δίκης.

525. Brunck supplies from the foregoing κλύω πρὸς σέθεν, and considers οὐδὲν . . . αἶε a parenthesis. The true construction makes πατήρ the subject of ἔστι by attraction, as well as the proper subject of τέθηκεν. οὐδὲν is for καὶ οὐδὲν by asyndeton, owing to the earnestness of the discourse.

529. ἦ, sc. Δίκη, since κοῦκ ἐγὼ μόνη is parenthetical.

533. A simple construction here would be οὐκ ἴσον λύπησιν καμῶν (like λύπην λυπήσας) ὅτ' ἔσπειρεν ἐμοὶ ὅτ' ἔτικτον. But the poet, having used ἐμοὶ with ἴσον, afterwards completes

the sense by adding ὥσπερ ἡ τίκτουσ' ἐγώ. And he does not say δὲ' ἔτικτον, because, as Schneidewin remarks, that would restrict her λύπη to the act of bearing a child; while the participle (denoting the *mother*, comp. v. 342) extends it to her subsequent maternal cares.

534. τοῦ, χάριν τίνος; "pro qua re? cujus gratia? τοῦ est idem quod ἀντὶ τοῦ, ut in Aristoph. Nub. 22, τοῦ δώδεκα μῶς πασίῃ." Herm. A few authorities have τίνων for τίνος, which, if taken as a participle, gives a good sense, *repensens gratiam*. For the repetition of the interrogative, comp. Eurip. Androm. 388, τί καίνεις μ'; ἀντὶ τοῦ; As τίνων was more likely to arise from τίνος than the contrary, I have preferred to retain the latter in the text.

537. ἀντ' ἀδελφοῦ briefly denotes *instead of his brother's killing his own children*.

539. "Some criticize the poet," says the Schol., "for differing from Homer, who makes Hermione the only child of Menelaus and Helen; but herein he agrees with Hesiod, who adds a son, Nicostratus."

541. ἦς, i. e. πατρὸς οὗ καὶ μητρὸς ἦς. The poet might have used ὧν, but his mind dwelt on Helen; this being especially applicable to her.

543. δαίσασθαι is epexegetical. *Had Hades any desire for my children more than for his, to feed upon them?*

545. Μενέλεω δ' ἐνῆν, i. e. ἐνῆν δ' ἐν αὐτῷ πόθος τῶν Μενέλεω παίδων; — For the accent of παίδων, see K. § 65. 2.

550. The sense is, *But if I seem to you to judge wrong, when you have formed a correct judgment yourself, then set about blaming others*, i. e. me. So the Schol. recent. But Wunder, Ellendt, and some other critics, with the Schol. vet., join σχοῦσα with δοκῶ. The sense then is, *If I seem to you to judge wrong when I have judged right, then lay the blame on others*, i. e. on Agamemnon. But there seems to be something absurd in this. φρονεῖν κακῶς must refer to her thinking herself justified in slaying her husband, and

in not regretting the deed. How then, if Electra thought her self-justification wrong, could she lay the blame either of the act or the opinion upon Agamemnon? Moreover, if I am not in an error, *οἱ πῆλας* cannot denote simply those who are near of kin, but only those with whom a near intercourse subsists.

557. *ἐξηρχέσ με λόγοις*. Mt. § 423, Obs. "Sometimes, especially in the poets, verbs which of themselves cannot govern an accusative take that case on account of the active sense which lies in them," i. e. through their connection with some other word. *ἐξηρχεσ λόγοις* together contain the active idea of *addressing first*. Comp. Eurip. Androm. 1201 (1199), cited by Mt., *δυσπόταν γόους κατάρξω*, i. e. *I will begin to lament my master*.

564. *τὰ πολλὰ πνευματα*, "*multos illos ventos*, qui flabant, vel qui flare solent. Hoc postremum cum natura Euripi [i. e. the strait between Eubœa and the mainland in which Aulis lay], qui locus, si quis alius, ventosus est." Herm. Comp. Eurip. Iph. in Taur. 6.

566, 567. *κλύω*, see Prometh. 683, note (2d ed.) — *παίζον* Musgrave explains of the sport of *running*, with which *ποδοῖν* agrees. He was *hunting*, when he killed the animal, according to the Schol. on Eurip. Orest. 647 (651), which Sophocles cannot have intended, the place being a sacred grove.

568, 569. *κατὰ σφαγὰς*, *in cæde*, Brunck. According to Mt. § 581, *κατὰ* here means *on account of*. Herm. writes *κατασφαγὰς* in one word, following *ἐκκομπάσας*, which, like *κομπάζω*, may take an accusative or a dative with *ἐπί*. — "*ἔπος τι*, dicit, quia veretur repetere dictum illud, ut impium." Herm. *βάλλειν ἔπος* is like *ρίπτειν ἔπος*. Comp. Alcest. 680.

581. Schaefer (Meletemata, p. 115) lays down the rule, that *ὄρα μὴ* with the subjunctive = *cave ne*, *vereor ne* (see an instance v. 1003 *infra*), and with the indicative = *vide*

~~παυ~~, which Wunder more correctly alters into *vide an non*. This latter sense is needed here, and as most MSS. give *τίθης*, I have followed Wunder in admitting the indicative, but in the form *τίθεις*, into this edition, instead of *τιθῆς*, which Hermann defends. Comp. Antig. 1253, note.

589, 590. *εὐσεβείς*. Schol. min. *ἐννόμους, ἤγουν ἐξ ἐννόμου γάμον* · and so Brunck, *legitimos*. But the ordinary sense may be retained here, and there is a contrast with *παλαμαίῳ* of v. 587. *ἐξ εὐσεβῶν*, i. e. of Agamemnon. — *ἐκβαλοῦσ' ἔχεις*, *hast cast off*, or treated with entire neglect. Comp. Œd. R. 611, *φίλον ἐκβαλεῖν*.

594. *γαμείσθαι* is said of the woman contracting marriage; *γαμεῖν* of the man.

596. *ἡ πᾶσαν ἡς γλῶσσαν. ἰέναι γλῶσσαν*, like *ἰέναι στόμα* in Œd. Col. 132, is figuratively used for *ἰέναι φωνήν*. *πᾶσαν* here denotes the constant repetition of the charge.

600. *τοῦ τε συννόμου*, and from *thy mate*. This word, which properly denotes *feeding together*, as in Philoct. 1436, is here used in speaking of a *husband*, and in Œd. Col. 340 of a *sister*.

603. *μάστωρ*, properly, *one who pollutes*, who by crime, especially murder, causes pollution to others by contact. Œd. R. 353. Hence *a man stained with blood*, as in v. 275 *supra*. But here the word denotes an *avenger of blood*, and it is thus used also concerning a slain man who torments his murderer, Eurip. Med. 1371, and an avenging spirit or fiend. *ἀλάστωρ* and *παλαμαῖος* also unite these two ideas of the criminal and the avenger. The avenger wrought murder, and was polluted, until he obtained purification.

609. *καταισχύνω*, being often applied to those who are inferior to, or reflect dishonor upon, their honorable parents, is here used sarcastically by Electra concerning her resemblance in bad qualities to her mother.

610, 611. *εἰ, whether*. — *ξύνεστι*. The subject of this verb is *μένος* according to the Schol., sc. *μένος ξ. αὐτῇ*, but

Electra according to Herm, sc. Ἡ. ξύνεστι μένει. Either is admissible. Comp. v. 600, and Antig. 371. Schneide- win, again, thinks, less correctly, that Clytemnestra is the object of δρῶ, but that the reference is purposely ambiguous on account of the awe which the queen inspired. — τοῦδε refers to the foregoing clause.

614. Here and in Œd. Col. 751, τηλικούτος is used as a feminine for τηλικαύτη. These are the most remarkable instances of poetic license in regard to the common gender of adjectives.

626. θράσους τοῦδε οὐκ ἀλύξεις. Here Electra's impu- dence is conceived of as pursuing her, and as overtaking her when she suffers for it. The Hebrews said, "Your iniquity shall find you out," with the same figure.

628. πρὸς ὀργὴν ἐκφέρει, you burst into a passion. Comp. this verb in Alcest. 601.

630. The sense is, *Wilt thou not then let me even sacri- fice in silence?* οὐδὲ pertains to θῦσαι. — ὑπὸ denotes ac- companiment, as in v. 711, χαλκῆς ὑπὸ σαλπιγγος ἤξαν, *they started at the sound of a brazen trumpet.* — εὐφημος βοή signifies, properly, a cry or voice of good omen; but as almost any expression during sacred rites might be of bad omen, and silence was of good, εὐφημος ἔστω, εὐφημέω, εὐστομ' ἔχε (Philoct. 201), and the like, came to include *silence*, and, by a singular fate of words, this meaning pre- dominated.

635. " δ'. By this is meant a statue or altar of
A- ape of a conical pillar standing before the
Ed. R. 919. The usage of these pillars
lly in the states of Doric descent. For
988, note.

άς. The use of ἀνέχειν with εὐχὴν, to offer seems to be derived from holding up the occasions; = ἀνέχειν χεῖρας εὐχόμενον. So τιν, Philoct. 813, to pledge faith with the

hand, comes from putting the hand in another's hand in pledge of any thing, in which sense ἐμβάλλειν χεῖρα is found, Trachin. 1181. — In v. 637 ἤδη, *already* = with no further explanation on my part. — προστατήριε probably *protector, defender* from evil.

638. "Recte monet Musgravius, βᾶξιν κεκρυμμένην non de submissa voce, sed de *ambiguitate* et obscuritate dictorum intelligi debere." Herm. And so δισσῶν ὀνείρων is most probably to be understood.

642, 643. ματαίαν = ψευδῇ. Schol. recent. — ἴδε, i. e. when I use such obscure expressions. — τῇδε, *hac ratione*, Wunder. Comp. 1302, Trachin. 554. But τῇδε may well refer to Electra, and καὶ be taken with it, being out of its proper place. The sense will then be, *I will say it for her also*, i. e. will so say it, that she may hear and not understand. So the Schol. just named have it.

646. εἰ πέφηνεν ἐσθλά, *if they have appeared*, or are come betokening good. — δὲς τελεσφόρα, *give them to me fulfilled*, sc. grant the fulfilment of them.

651. ἀμφέπειν depends on δὲς, to be supplied from its opposite μὴ ἐφῆς of the previous sentence.

653. εὐημεροῦσαν is to be taken with ξυνούσαν φίλοις, *living in prosperity with my friends*. — τέκνων is for τέκνοις, being attracted to its relative (comp. Alcest. 523). καὶ answers to τε after φίλοις.

655. Schneidewin notices the repetition of λ here, as denoting the insinuating entreaties of Clytemnestra. He also remarks, that in the next line τὰ δ' ἄλλα refers especially to the wish that Orestes and Electra may be put out of the way.

660. Just as the prayer was finished, it seemed to be fulfilled. Human ignorance and guilt, having lost all faith in eternal justice, now triumph, and are certain of final impunity; but divine wisdom deceives, and by deceiving ruins them at the acme of hope. There is a striking scene

of the same kind in CEd. R. 945 *et seq.*, where Jocasta openly condemns the oracles of the gods as being false, which in a few minutes assert their truth, and involve her and her husband in utter ruin. — The Schol. observes, that the old man here avoids the extremes of pity and gladness, acting the part of an indifferent stranger. He also remarks, that the poet was happy in making Electra and Clytemnestra hear the news together, that the story might not be told twice, and that the feelings of both might be shown at the same time.

663, 664. The sense is, *Am I right also in again guessing that this is his wife?* *κυπεῖν* here means *to hit the mark, reach the truth*. Comp. Æsch. Suppl. 584 (589), *καὶ τόδ' ἂν γένος λέγων ἐξ Ἐπάφου Κυρήσαις*, *you would be right in pronouncing us sprung from Epaphus*. *τυγχάνω* is similarly used in Philoct. 223. — For *πρέπει*, *she appears*, see Alcest. 512. Or it may have the more emphatic sense of *conspicua*, or *decoro ad aspectu esse*.

668. *ἰδεξάμην τὸ ῥηθὲν*, *accepti omen*. I receive what was said as betokening a happy answer to my prayer. The aorist *ἰδεξάμην* narrates what were her feelings the moment before, when the other was pronouncing the words of good omen.

670. To what was said in the note on v. 45, I here add from Hermann (review of Müller's *Eumenides*, Opusc. 6. 2. 186), that the poet shows great judgment in making this message come from Phanoteus rather than from Strophius, the uncle of Orestes, and naturally the foe of Clytemnestra. She would not have put credit in the news if communicated by Strophius, but would have suspected some plot. Two separate messages are therefore contrived; one from Phanoteus, the bearer of which meets with ready audience; the other from Strophius, with the ashes, which naturally is brought more slowly, and is thus received with confidence.

676. For the participle *θανόντα* following *λέγω*, comp.

Mt. § 569. 5. ἀγγέλλω is so used in 1443, 1452. Usually the infinitive, or the participle with ὥς, occurs in such cases. — Another reading of considerable authority for πάλαι λέγω is τότ' ἐνέπω. For νῦν τε καὶ πάλαι, comp. Antig. 181. For νῦν τε καὶ τότε, v. 907 *infra*. The present tense includes the past in such cases; and usually is found even with πάλαι alone.

682. πρόσχημα governs the two genitives in different relations. Comp. Eurip. Androm. 148, στολμόν τε χρωτὸς τόνδε ποικίλων πέπλων, and Eurip. Electr. 443, Ἡφαίστου χρυσίων ἀκμόνων μόχθους ἀσπιστάς . . . τευχίων, i. e. *the armor, viz. the shield made upon Vulcan's golden anvil*. The sense is the same as if ἀγῶνα stood in apposition with it, *Græcia's pomp of games*. Or, as Herm. explains it, ἀγῶνα takes the place of an adj. = ἀγωνιστικόν. See v. 19. — “ἀθλων χάριν dicit, quia non spectatum sed certatum venerat Orestes.” Herm. I. e. ἀγῶν here denotes the games as an institution and an assemblage; ἀθλα as a series of contests.

684. δρόμον. Several MSS. have δρόμον, which Herm. adopts, supplying κρίσιν from the next clause. The Olympic, and probably the Pythian games began with the stadium race.

686. The sense is, *equalling the end of the race with his form*, i. e. closing the race, by gaining the victory, with a brilliancy corresponding to his personal appearance. So Pind. (Nem. 3. 32) says of an athlete ὦν καλός, ἔρδων τ' εἰκότα μορφῇ. There is allusion to λαμπρός of v. 685, and φύσις = εἶδος. Several Scholl. gave this sense to this not obscure passage. But Musgrave conjectured τῇ 'φέσει, i. e. ἀφέσει. (= βαλβίδι, *carceribus*), which most critics since have received, although not agreed as to the meaning of the passage. According to Brunck, *equalling the close of the race with the start* is hyperbolical language, denoting *going through the course in an instant*, which is flat and forced. According to Hermann, the expression means,

going back to where he set out, which, he says, is a very plain description of the dialulus.

689, 690. κράτη = νίκας. Comp. v. 85. — βραβῆς. Comp. vv. 1107, 1442; K. § 57.

691. All the MSS. have δρόμων διαύλων πεντάεθλ' or πένταθλ' &, which absurd reading is altered by Porson into δρόμων διαύλων ἄθλ' ἀπερ νομίζεται. Herm. considers πεντάεθλα as put by attraction for the genitive, but does not say how the genitives of this line are governed. πεντάεθλ' & makes the measure harsh, and the form ἀεθλον for ἄθλον is un-Attic. The pentathlum, again, seems to have taken place on the second day, after the horse-race. Hence the text follows Porson's conjecture, but the line is probably spurious. δρόμων διαύλων = δρόμων διαύλων τε.

697. δύνατο has an indefinite subject, e. g. τις. Comp. v. 1323; K. § 238, R. 3.

698, 699. ἱππικῶν, sc. ἄθλων, which word, or ἱερά, is understood in τὰ Ὀλύμπια, τὰ Πύθια. — ὠκύπους, relating to *swiftness of foot*. Comp. the expression in v. 861, and ῥιστόχειρ ἄγων, Ajax 935.

702. ἀρμάτων for ἵππων, by metonymy. See Alcest. 67. — By Λίβυες, the Greeks of Cyrene in Libya seem to be meant, who also colonized and possessed the neighboring town of Barca (v. 727). Their skill in horsemanship is abundantly shown by several of Pindar's Odes. They were the first Greeks who drove four horses abreast (Herodot. 4. 189). Comp. Casaub. on Athen. 3, cap. 22. But there is an anachronism, since Cyrene was founded long after the time of Orestes. By a still greater anachronism, the poet refers the Delphic games of his own day to the era of the Trojan war.

703. Thessalian horses were highly prized by the ancients. Hence the direction in Athenæus 7, p. 278. E, to seek out ἵππον Θεσσαλικὴν Λακεδαιμονίην τε γυναῖκα, as being the best of their kind. — Ætolia, too, was famed for horses. Strabo, viii. 388.

706. The Ænians were a Hellenic tribe, dwelling on Mount Ceta, and therefore called also Cetai. — White horses were an aristocratic distinction at Athens, as white asses were among the Jews. Judges v. 10.

708. δέκατον ἐκπληρῶν ὄχον, "numerus decem curruum curru suo implens, i. e. ordine decimus." Herm.

709. ὅθ'. "ὅθι, ubi, si bene memini apud Euripidem non legitur nisi in melicis, et in metro anapæstico." Elmsley on Eurip. Iph. in Taur. 34. This is the only case of the kind in the trimeters of the tragic poets.

710. αὐτοὺς κλήροις ἔπηλαν, literally, *cast them by lot*, i. e. by casting lots assigned them their place. The proper object of πᾶλλειν is κλήρους, which being omitted, the verb alone came to mean to cast lots, and by consequence, in an active sense, to allot, or assign by lot. — ὑπαὶ σάλπιγγος. See v. 630, note.

713. ἐν. Herm. says, that the adverbial ἐν corresponds with *simul* only in the sense of *therewith*, or *besides*, and not in that of *thereupon*, and therefore reads ἐκ in this passage. But as ἐν τοῖς has the meaning of *at the time of these things*, as well as that of *amid* or *together with these things*, why may not ἐν alone have both acceptations? It has the same sense in Antig. 420.

715, 716. φορεῖθ', φείδοντο, are here written without a coronis, on the supposition that the augment is omitted. Upon the question, whether elision takes place, or the augment is omitted, see Mt. § 160.

717. χνόας Suidas defines by σύριγγας. The latter, he adds, from the Schol. on this place, "is the part of the axle inserted into the hole of the wheel. And the hole of the wheel itself is also so called." The first signification obtains here: comp. vv. 721, 745. Perhaps σύριγξ properly denoted *the hole*, χνόη, *the end of the axle*, πλήμνη, *χοινίκη*, *the nave of the wheel*; but they are more or less confounded. — βάσεις, *orbitas*.

719. Brunck cites Virg. Georg. 3. 111. "Humescunt spumis flatuque sequentum." Add Iliad xxiii. 380.

720 – 722. *ἑσχάτην στήλην*, the last pillar, the meta around which the charioteers turned. The *spina*, which ran a little obliquely near the middle of the Roman circus, was wanting in the Greek hippodrome, where several pillars in a line divided the course. In the same way *στήλην ἄκραν*, v. 744, is explained in a Scholium of a Barocci MS., which may be seen in Vauvillier's edition of Sophocles, by τὸν καμπτήρα αὐτὸν τὸν τελευταῖον. — *ἔχων ὑπό*, driving towards: properly, keeping his horses in the direction of, guiding them towards. *ἵππους* is here to be supplied, as in several similar phrases. *ὑπό*, with verbs of motion, strictly denotes, *direction under*, and the noun which it governs is an elevated object. *αὐτήν* here contrasts the pillar itself with its neighborhood, and may be translated with *ὑπό*, *directly under*, *directly towards*. — *δέξιον*, κ. τ. λ. Of the four horses abreast, the inner pair were under the yoke, but the two outer ones were only held by a rein, and hence called *σεῖραι*. The driver turned towards the left, so that the horse next the meta is called *ὁ προσκείμενος*, sc. *τῇ στήλῃ*. The horse on the right, being farther from the pillar and making the greatest arc in turning, had full rein given him. Comp. Antig. 138 – 140, note. This passage is suggested by Iliad xxiii. 336, where Nestor, after telling his son to draw up close to the meta, and to lean with the weight of his body towards the left, adds, ἀτὰρ τὸν δεξιὸν ἵππον | κένσαι ὁμοκλήσας, εἰξαί τέ οἱ ἥνία χερσίν.

724. *ἄστομοι*. Schol. *σκληρόστομοι*, and so Suidas. Comp. Plutarch. Vit. Artax. § ix., Κύρῳ γενναῖον ἵππον, ἄστομον δὲ καὶ ὑβριστὴν ἐλαύνοντι.

725, 726. *βία φέρουσιν*. Comp. Eurip. Hippolyt. 1224. "*βία φέρειν*, vel uno verbo ἐκφέρειν dicitur equus, qui; frenis non parens, effuso cursu, rectorem aufert." Herm. It has the same sense with *βία φέρεται*. Plato, Phædr. 254. A.

— ἐκ δ' ὑποστροφῆς is variously explained. Hermann renders it by *ex iterato, rursus, denuo*, and takes it with τελοῦντες. “Dum ex iterato sextus ac septimus jam cursus peragitur. Dicit hoc: metas iterum atque iterum ambiendo sextum et jam septimum cursum agunt,” etc. The phrase thus understood is nearly idle. Wunder joins it to συμπαινοῦσι in the sense of *reversing their course*, or turning round. “In contrariam partem aversi . . . adversas frontes impingunt.” Schneidewin explains it by the German phrase “aus der Wendung (der Bahnlinie) gerathend,” getting out of the direction or race-path. The context, even v. 727, leaves it uncertain whether the poet conceives of these horses coming into collision from the side, or in front. — τελοῦντες is masculine, because ἵπποι was in the poet's mind, which is of that gender, v. 722. — ἕκτον ἑβδομόν τε. ἤδη belongs to ἑβδομόν, and τελοῦντες with that word supplies a future's place. The sense is, *While performing the sixth course, and already in the act of performing the seventh.* But Musgrave says concerning ἑβδομόν τε, “*septimumve; puto enim τέ, et, pro ἤ, aut, hic usurpari.*” To this Wunder accedes. On one occasion (Pind. Pyth. 5. 65) forty chariots were broken.

731–733. The Attic poets omit no occasion of glorifying their countrymen. — ἀνακωχέειν, according to Suidas, “is properly used, when, in a storm at sea, men take in the sails, and toss upon the spot where they are, without trying to make head against the wind.” So Herodot. 6. 116 uses it to denote *in alto tenere*, but 7. 168 to stop by the land. But here it answers to ἀνασειράζειν, *to rein back or in.* — παρῆς, *letting pass.*

734. “Verba Sophoclis duas admittunt interpretationes, unam, quæ Monkio placuit; *postremus quidem vehebatur, sed cohibebat equos, ut qui in fine spem repositam haberat.* In qua tamen insolentius dictum videtur ὑστέρᾱς ἔχειν τὰς πάλους, *retinere equos ut posteriores sint.* Altera interpre-

tatio, et ea mihi quidem verior videtur, hæc est, qua δὲ non ad ὑστέρως ἔχων πάλους, sed ad τῇ τέλει πιστὴν φέρων referatur: *posterior quidem vehebatur Orestes, sed, quum minus validos equos haberat, in fine ponens fiduciam.* Ita, ut statuam, facit Homerus, quem imitatus est Sophocles (Iliad xxiii. 319)." Herm. But the interpretation of Monk is to be preferred, because the local sense of ὑστέρως forces itself upon the mind. — ἔσχατος, not *outmost*, but *furthest behind*. The Athenian had escaped the general disaster by reigning his horses in, and turning outwards; Orestes, by being behind.

736. "Interpretes δὲ δὲ de Oreste, νῦν de Atheniensi intelligunt. At sic nemo non ἐκείνων potius quam νῦν dici expectaret. Νῦν enim de eo dici necesse est, de quo potissimum sermo est. Atqui is est Orestes." Herm. But the sense requires that δὲ be referred to the nearest subject, Orestes. He had kept his horses back, and now, seeing one competitor alone on the ground, urges his horses to their full speed. In other words, δῶκει necessarily, as well as ἡλαυνε, points at an action of Orestes. An excellent MS. has ὅπως δ' for δὲ ὥς.

738. δῶκει, *pushes on*; ἵππους is to be supplied. ●

741. The courses were twelve in all. Pind. Pyth. 5. 45. — ὠρθοῦθ', *he passed straight onwards* through the courses. But Ellendt interprets this word, as in the passive, with the sense of *erigor*, thus burdening the poet with an unusual tautology. Comp. Philoct. 1299 for the sense which seems here to be required. — ὀρθός. ἐξ ὀρθῶν, *standing upright in his upright* (yet not overturned) chariot. ἐξ is used because the action of driving to the spectator seems to proceed out of, or exert itself from, the chariot. Comp. Antig. 411 for ἐκ, and Antig. 1266 for the subjunctive used twice.

743. λύνων, *while in the act of disentangling* the rein, which was held fast by some of the gear, so that he was

unable to curb the horse and keep the chariot far enough from the meta.

745. μέσας χυβας. Schol. recent. κατὰ μέσον ἔθραυσε (τὴν χυβήν). A better explanation of μέσας than Ellendt's, who says, "dictum quod axis rotæ mediam partem tenet."

747. τμητοῖς ἱμάσι. See v. 863, and comp. Eurip. Hippolyt. 1245. — πίπτοντος πέδῳ. πίπτειν is not very often followed by a dative of that which is fallen upon or into, without a preposition. Comp. Eurip. Orest. 88, δαμνίοις πίπτωκε. Æsch. Choëph. 47, πεσόντος αἵματος πέδῳ. Passow in his Lexicon remarks, that πίπτω with ἐν, or with the local dative without ἐν, has the sense, not of *to fall upon* (which belongs to πίπτειν εἰς), but *to fall and lie upon, to lie fallen on*. This explains the use of the present participle, as the events mentioned could not have occurred *while he was falling*. But πίπτειν ἐν is not always so used; e. g. in Antig. 782 it may have the sense of ἐμπίπτειν, *irruere*.

749. στρατός, *the assembly*. This word, which originally denoted a body of men spread out or encamped (from the root of στρώννυμι, *sterno, stratum*), is often used, especially by Æschylus, as a synonyme of λεώς. In the Iliad λεώς itself denotes the troops, especially the infantry.

750, 751. For the form of this sentence, see the note on Alcest. 949. — ἀνολολύζειν takes an accusative of the person, like βοᾶν (Alcest. 235) and other verbs of crying and groaning; as denoting pity or sorrow. We have also ἀνολολύζειν βοήν, Eurip. Troad. 1000, like βοᾶν βοήν; and ἀνολολύζειν θήβας, *to fill Thebes with shouts and cries, personate Thebas*, Eurip. Bacchæ 24. — οἶα . . . οἶα may be translated as if they were ὅτι τοιαῦτα . . . τοιαῦτα. Comp. Alcest. 144.

752. τότε is to be supplied before φορούμενος. Comp. Eurip. Hecuba 28, κείμεαι δ' ἐπ' ἀκραῖς, ἄλλοτ' ἐν πόρτου σάλῳ.

754. κατασχεθόντες is accented as an aorist participle, being clearly such in sense. Comp. Prometh. 16.

757. Most MSS. read *κήαντες*, but those which follow the recension of Triclinius read *κείαντες*, and this Buttm. (Largest Gram. 2. 161) regards as the genuine epic form. Erfurdt and Herm. read *κείαντες*, as being more Attic.

758. *σποδοῦ* qualifies *σῶμα*; as an adjective would, or denotes the material, like *στέφανος ἀνθέων*, *hearts of stone*, etc. The sense is, *a body reduced to miserable ashes*. See v. 19, and comp. v. 58. *μέγιστον*, i. e. once very great.

760. *ἐκλάχοι* is a reading of superior authority to *ἐκλάχη*. The optative, as Herm. says, is said *ex mente illorum qui afferant cineres*.

762. τοῖς δ' ἰδοῦσιν, οἱ περ εἶδομεν, *spectatoribus, scilicet nobis qui vidimus*. Schaef. The last words are added, as an exegetical after-thought, to show that he was one of the witnesses.

764. The term *δεσπότης* is very rarely used, as in this instance, by free persons in Greece (v. 129, 1227) in speaking of their king. See Valckenaër on Eurip. Hippolyt. 87.

765. *πρόρριζον*. See v. 512.

766. After *τί ταῦτα* only a comma is to be put; two clauses (viz. *τί ταῦτα λέγω* and *πότερον εὐτυχῇ λέγω*) being condensed into one. Comp. Alcest. 675.

770. *δεινὸν ἐστίν*, *has a very great influence*. Comp. Prometh. 39.

771. For the use of the masculine singular here, comp. Antig. 455, note. — *ὦν τέκη* for *ὦν ἂν τ.*, as Monk remarks.

774, 775. *θανόντος . . . ὅστις*, *of his having died, who*, *αὐτοῦ* being omitted. This use of a participle and a noun, though admissible in Greek, is less frequent than in Latin.

780. *ἐξ ἡμέρας*, *after it was day*, as *ἅμα ἡμέρᾳ* means *at daybreak*.

781. The sense is, *Impending time always led me along* (the path of life) *as though I should die*; i. e. I lived in constant dread of being killed at some near future time.

— *προστατῶν. ἐνιστάμενος, ἐπιγενόμενος*, Scholl. And so

most modern interpreters. Neue finds in the word an allusion to the office of a *προστάτης*, which is probably intended by the poet. *ὁ προστατῶν χρόνος*, then, is *time* (a God in v. 179), *under whose tutelage or control I am*. — Sophocles has wisely painted the mother's love and the murderer's dread of wrath as existing together in Clytemnestra's mind. As the two feelings are contrary, her joy at this news is not excessive. She feels (v. 768) that her very deliverance from the fear of vengeance is attended with a sting.

783. *νῦν δὲ* is repeated in v. 786. A double parenthesis intervenes, occasioned by *νῦν*, and by *τῇσδε*. — *ἀπηλλάγην* refers to the point of time when she heard the news. There is therefore no need of *ἀπὸ τῆς ἀλλαγῆς*, which many authorities give.

785, 786. *ἐκπίνουσα*. Comp. Antig. 532. — *τοῦμόν* agrees with *αἷμα ψυχῆς*, *life-blood*, as if they were united in one word. — *νῦν δέ*. The sense is, *But now we shall pass our days in quiet, I think (πov), as far as this one's threats are concerned*.

792, 793. Schaefer joins *τοῦ θανόντος* with *ἀκουε*, and places a comma after *Νέμεσι*, in which case *ὤν* of the next line is masculine. But no prayer addressed by Orestes to Nemesis is alluded to; while it is natural that Electra should call upon the goddess to hear her mother's proud taunts. *Νέμεσις θανόντος* is like *Ἐρινὸς πατρός*, CEd. Col. 1434, and *τὸν ἐμὸν Ἰκέσιον Δία*, Eurip. Hecuba 345. — *ὤν δεῖ*, *what she ought to hear*, alludes to Clytemnestra's prayers, that the proud threats of Orestes might meet with retribution.

795. *τάδε = ταύτην τὴν εὐτυχίαν*. — In the next line, *οὐχ ὅπως* is elliptical for *οὐ λέγω* or *οὐκ ἐρῶ ὅπως*, and answers to our *not that*. — Monk takes v. 795 as a question.

797. *ἤκοις ἂν . . . εἰ ἔπαυσας*. Here *εἰ* with the indic. takes the opt. with *ἂν* in the apodosis; a past action being

the condition, and a possible present effect the consequence. See Mt. § 524. 2. 2. The sense is, *If you have made her to cease, — it can be said that you are come.* — *ἐπαυσας* is used with allusion to the same verb in the previous lines.

800. In the first edition I admitted into the text *καταξίως*, the reading of most MSS., which Hermann defends on the ground that *ἄν* can be supplied from the preceding verse. This is now changed into *κατάξι' ἄν*, in accordance with the opinion of a number of critics ; — 1. Because three MSS. are now known to contain the reading *κατ' ἀξίαν*, which is an easy corruption of *κατάξι' ἄν*, and *καταξίως*, like other adverbs in *ως* (Elmsley on Bacchæ 192), may have stolen into the place of an adjective form *καταξία*. 2. If *καταξίως πράξειας* be not, in this connection, “a palpable solecism,” as Monk says, still it does not appear to be “satis Græce dictum.”

802. *ἐκτοθεν* for *ἔξω*, because her cries would come from without. So, v. 1323, *τῶν ἐνδοθεν*, because some one came out, and v. 1339, *πάντεϋθεν*, *things thence*, for *things there*, *state of things in the house*, because the knowledge of them came to persons outside.

805. *δεινῶς* alludes bitterly to *δεινόν*, v. 770.

806, 807. *δύστηνος*. See v. 439, note. — *ἀλλ'*, *nay*, *rather*.

816. *ἀρά μοι καλῶς ἔχει* is, perhaps, said with allusion to vv. 790, 791. These words are spoken plainly in bitter irony.

818. *ξύνοικος* (sc. *αὐτοῖς*) *ἔσσομ'*. The text is suspicious here, as the elision of the verbal ending *αι*, by the tragic poets, is very doubtful. Dawes transposed, *ἔσομαι ξύνοικος*. Herm. reads *εἴσοιμ'*.

819. “*παρεῖσ' ἐμαντήν* conjungendum cum *τῇδε πρὸς πύλῃ*, *ad hasce fores me ipsa permittens*, i. e. *mei copiam faciens ad quodvis malum mihi inferendum.*” Herm. Brunck's *prostrata* comes nearer to the sense of this phrase, which

seems to mean, *abandoning myself, negligently casting myself.*

826. κρύπτουσιν. Suid. οὐκ ἄγουσιν εἰς φῶς. But Ellendt, after Herm. and Monk, takes this word in its neuter sense, *latent.*

830. μηδὲν μέγ' αὐτοῦ is to be taken in the sense which a gloss cited by Brunck gives to it, μηδὲν ἀπεπὲς εἰς τοὺς θεοὺς εἶπες. We must suppose in the actor loud bursts of grief. Hence the Chorus demands τί δακρύεις; *what need of this hopeless grief?* to which Electra answers by an interjection of mingled grief and passion. Comp. Theocr. Idyl. x. 20, μηδὲν μέγα μυθεῦ. Ajax 386, μηδὲν μέγ' εἶπες.

833. ἐλπιδ' ὑποίσεις. By the words of vv. 828, 830, the Chorus implied that it retained some hope for Electra. Her entire despair and dejection show that she could not have uttered vv. 823–826, which are given to her by Brunck.

836–848. The Chorus alludes to a case similar to that of Agamemnon, in which a bad wife suffered divine vengeance. Amphiaraus, knowing that he should die if he joined the expedition against Thebes, hid himself, but was betrayed by his wife Eriphyle, for the sake of a golden necklace. His son Alcmaeon avenged his death upon Eriphyle. Incidentally his honor in the world below is brought forward as a comforting thought. Electra denies that the cases are parallel, since he had a son to avenge him, but Agamemnon has none. — οἶδα γάρ. I must suggest hope, *for I have in mind* the case of, etc. — κρυφθέντα χρυσοδέτοις ἔρκεσι γυναικῶν. After γυναικῶν in the MSS. ἀπάταισι is read; but it injures the measure, and is obviously a gloss upon ἔρκεσι. — κρυφθέντα alludes to the earth's opening and swallowing Amphiaraus alive. — ἔρκεσι, the *golden* necklace given to Eriphyle, inasmuch as it was a *snare* to her, and led her to betray her husband. In the Choëph. 608, Æschylus mentions another woman, Scylla of Mega-

ra, who destroyed her father, χρυσεοδμήτοιδιν ὄρμοις πιθή-
 σασα δάροισι Μίνω. Sophocles seems to have had the pas-
 sage in his mind when he wrote these lines. — πάμπυχος
 ἀνάσσει. One Schol. πασῶν ψυχῶν ἀνάσσει. And so Mt.
 § 446. 8, Herm., and others. Brunck on Æsch. Pers. 677
 (691) says: "Veterum opinio erat reges, qui virtute et
 factis excelluissent, apud inferos magna in dignitate esse,
 imperiumque in mortuorum simulacra, seu animas, exer-
 cere." Comp. Odys. xi. 485, cited by Brunck, and see
 Blomf. on Persæ, ubi supra (697 of his ed.). In a frag.
 Eurip. has χθονίων "Αἰδη μετέχεις ἀρχῆς, and in Alcest. 746 is
 a somewhat similar thought. But it may be justly doubted
 whether the word can have this meaning. The Schol. also
 defines πάμπυχος by ἀθάνατος and by διασώσας πᾶσαν τὴν
 ἑαυτοῦ ψυχὴν, i. e. *possessed of full vitality*, unlike the half-
 alive shades of the deceased. This last sense Passow and
 others, with reason, prefer. — ὀλοά γάρ. ὀλοή has here a
 passive sense, *perdita*. The Chorus began to say, *For the*
worthless woman —; but Electra in a question anticipates
 what was intended to be said: *was slain?* (do you mean?)
 — μελέτωρ. Suid. ὁ ἐπιμελούμενος, ὁ τιμωρὸς τοῦ πατρὸς.
 — τὸν ἐν πένθει, sc. ὄντα = τὸν πενθοῦμενον, *the lamented*
Amphiaraus. Comp. v. 290, where ἐν πένθει means *in*
mourning for others.

849–859. δειλαία δειλαίων = δειλαιοτάτη. Similar super-
 lative phrases are ἀρρήτ' ἀρρήτων, Œd. R. 465, ἔσχατ' ἐσχάτων,
 Philoct. 65. — κυρεῖς, sc. οὔσα. See Antig. 487. Or κυρεῖς
 can be active. Then the construction is δειλαία οὔσα κυρεῖς
 δειλαίων, *miserable already, you meet with (new) miseries*. —
 In v. 852, Hermann's emendation, αἰῶνι, appears
 in the text, without which both metre and sense are embar-
 rassed. Musgrave had conjectured αἰκιῶν; but the adjectives
 can hardly be used substantively here, unaccompanied by an
 article. — παμμήνη = πᾶσι μῆσι, *perpetual*.
 Comp. Antig. 607, 608. — πανσύργη πολλῶν στυγνῶν τε

ἐχέω = σέροντι πάμπολλα δεινὰ καὶ στυγνά. Electra says. *I also am aware, too well aware, of this, in a life which for ever draws along with it a flood of miseries and calamities.* — In vv. 855–859 the sense is, *Draw me no longer aside* (sc. from grief), *where* (i. e. in a case where, when) *I have no more the aid of my hoped-for noble brother.* ἐλπίδων, *object of hope, person hoped for.* So ἐλπίς is often used, as by St. Paul, Rom. viii. 24. Comp. μῖσος, Antig. 760. ἀρωγαί, derived from the Scholiast by Musgrave, and now confirmed by one excellent MS., is to be preferred to ἀρωγοί, with which the sense must be *hoped-for helper* (v. 19). In that case the adjectives would be joined to the genitive, by a poetic license, for which see Antig. 794, note.

861–870. The preceding words are to be supplied: ἔφν μόρος πᾶσι θνητοῖς οὕτως ὥς κείνῃ; — χαλαργός is from χηλή = ὀπλή poetically, and ἀργός = ταχύς. Comp. ὠκύπους ἀγών, v. 699. — ὀλκοῖς, *reins* (from ἔλκω, as ῥυτήρ from ῥύομαι), = ἱμᾶσι of v. 747, where τμητοῖς also occurs. — ἐγκύρσαι is the subject of ἔφν, and μόρος its predicate. — ἄσκοπος, “*cujus finem conspiciere non possumus, immensa.* Sic ἄσκοπος χρόνος in Trachin. 246.” Herm. — ξένος, *as a stranger, in a strange land.*

871–874. τοι, *profecto.* Herm. Brunck altered this into σοι. — διώκομαι, *propero.* Brunck’s translation; and so Passow, who considers it as in the middle. But then διώκομαι . . . σὺν τάχει μολεῖν is tautological. With the passive, we have the sense, *I am driven on by pleasure*, which gives both clauses their full meaning.

882. ἐκείνον ὥς παρόντα νῦν Matthiæ regards as a case of the accusative absolute with ὥς, the sense being, *on the ground that, or because I know that, he is present.* Elmsley supplies εἰδύια, ὀρῶσα, or some similar participle (note on Heraclid. 693). λέγω, however, may be easily supplied from the preceding clause; and the construction is like λέ-

γουναι ἡμᾶς ὡς ὀλωλότας, which Mt. § 569 cites from Æsch. Agam. 683. — νῶν, *for us both*, seems to allude to *thine own evils and mine*, v. 880.

885. ἐμοῦ τε κοῦκ ἄλλου. “Videntur Græci illo τε καὶ interdum usi esse, ubi, si severius rem expendas, non erat admittendum. Simillimum est βία τε κοῦχ ἐκῶν in Œd. Col. 935, τρεῖς τε καὶ δέκα apud Pind. Olymp. 1. 127.” Herm. Comp. Mt. § 626.

888. ἀνηκέστον, *cureless*, thence *ruinous*: here used with πυρί, a *fire* or *fever* of joy, and with χαρά, Ajax 52. The word is here used to denote that which ruins by maddening the brain, or by the bitter disappointment which must follow.

894. ὁρῶ ἐξ ἄκρας κολώνης is for ὁρῶ ἐπ’ ἄκρα κολώνη. Comp. Alcest. 836. And in the same way verbs of sight often adopt adverbs of motion instead of those of rest. See v. 1429. In this mode of speaking, the sight or image proceeding from the object, and not the sensation, was thought of. ὁρῶ ἐκ is, *I have a sight, I receive an impression of sight, proceeding from*.

895. πηγὰς = χοάς, as in Œd. Col. 479. — περιστεφῇ ἀθέων, like πολυστεφῆς δάφνης, Œd. R. 83, ἐπιστεφῆς οἴνου, Homer. Kühner (largest Gr. § 525) refers this case to the genitive of material. But see Mt. § 345.

899–901. γαλήνη. Schol. recent. ἡσυχία, ἐρημία ἀνδρῶν. — ἐσχάτης = ἄκρας, v. 894, *the highest part of*. — πυρᾶς (for which see Alcest. 608, note) is a poetic genitive of place. K. § 273. 4; Cr. § 379. The multitude of words here used to denote the grave or burial-place is remarkable. — νεωρῇ τετμημένον. She would know that it was *freshly cut* by not having seen it before.

903. σύνθεσ δμμα, *species animo obversari solita*. Herm.

905. οὐ δυσφημῶ, *I utter no word of ill omen*, i. e. *I keep silence lest some word of ill omen should escape me*. See v. 630.

908. του. This genitive of a person seems to be used as the *source whence* the decoration came, rather than to depend on ἀγλαῖσμα understood. See Antig. 10.

911. πρὸς θεοὺς = πρὸς ναοὺς τῶν θεῶν. Comp. Antig. 199. — ἦ γε, *quippe cui*.

913. οὐδὲ μὲν δῆ, *nor indeed surely*. ἀλλὰ shows that it is an objection which she is answering.

914. ἐλάνθανεν for ἐλάνθανεν ἄν. For the omission of ἄν see Alcest. 901, note.

915. ἐπιτίμια is here taken for *marks of honor* conferred upon Agamemnon; = ἀγλαίσματα, v. 908. Dindorf conjectures ἐπιτίμβια.

917. αὐτός. The MSS. have αὐτὸς here, which Buttm. on Philoct. 119, and Wex on Antig. 929 (917), defend. The former asserts that the tragic poets use αὐτὸς in the sense of *idem*, for ὁ αὐτός. The latter says, that αὐτὸς is employed when a person is conceived of as he is, and as opposed to a change of his nature; but ὁ αὐτός when he is opposed to another subject. Thus οὐκ αὐτὸς δαίμωνων in the present instance should mean, not *a different δαίμων*, but *a δαίμων with a different nature* or character. But this is at variance with the fact, that, when a man's fortune changed, he was said to have another δαίμων, and *vice versâ*. Comp. Alcest. 913, μεταπίπτοντος δαίμονος; frag. Eurip. incert. (68, ed. Matth.) "a prosperous man ought not to think ἔξειν τὸν αὐτὸν δαίμον' εἶσαι." Matthiæ (in the Addend. to Eurip. Hippolyt., Vol. VII. p. 502) has refuted Buttmann's view at large, with his usual good sense, and has brought Hermann round to his and the old opinion, that αὐτός is never *idem*. Herm. says, on Antig. 920 (3d ed.), "αὐτός, *ipse*, adjectivum est, quo quis ab suis distinguitur, i. e. ab rebus omnibus quæ cum ipso conjunctæ sunt. ὁ αὐτός autem, *idem*, nomen est, quo quis in diversis rebus a se ipse non diversus esse significatur."

919, 920. ὑπάρξει κύρος, *lit. will be the confirmation*, will

determine the existence of. — *ἀνολας*. For the government, comp. K. § 274; Cr. § 372; and vv. 1027, 1143, 1179, 1183, 1209.

922. *ἔποι γῆς*. “*Proprie dici debebat ἔπου γῆς, et ἔποι γνώμης, sed per attractionem bis dixit ἔποι.*” Herm. If this be so, *φέρει*, by zeugma, supplies the place of *εἰ* with *ἔποι γῆς*. The sense is, *You neither know where you are nor what you mean.*

924. *τάκεινον . . . σωτήρια*, *deliverance by his hand*, help from him. *τὰ σωτήρια* is here used as the noun *σωτηρία*, and takes the subject genitive. Ellendt explains the phrase unsatisfactorily, *salus, vita illius*, making *ἐκείνου* the object genitive.

931. *πρὸς τάφον*, *brought to the tomb*; — the act of bringing being implied in *κρίσιμα*, the mortuary present.

939. *λύειν βάρος* here is not *to alleviate, lighten the weight* of suffering, in which sense *λύειν μελοδήματα*, *λυσιππος*, etc. are used; but *to unbind*, by unbinding *to remove the weight*.

943. For *τλῆραι* with a participle, comp. Cr. § 633. The construction with the infinitive is far more common.

949. *τις*, not *φίλων*, but *παρουσία φίλων*, which is the same as *παρὸν φίλος*. Comp. Alcest. 606.

950. *λελείμεθον*. Elms. on Aristoph. Acharn. 733 (698, ed. Bekker), thinks that the Alexandrine grammarians invented the first person dual; of which Iliad xxiii. 485, Soph. Philoct. 1079, and the present line, — all of them easily altered, — afford the only instances in the Greek writers, except two in a line of Pompeianus, — a hunter of rare words cited by Athenæus. This last circumstance rather favors the early existence of such a form, as Buttm. (Large Gram. 2. 419) remarks. Nor is it credible, that the grammarians, if they invented this form, should have been so modest as to insert it in only three places of the classic writers. On the other hand, its disuse accords with a class

of facts relating to the disappearance of the dual from a number of languages.

951. βίψ θάλλοντά τ', i. e. ἐν βίψ ὄντα θάλλοντά τε, = ζῶντα καὶ θάλλοντα of Trachin. 235. Others read from conjecture θάλλοντ' ἔτ'.

956. The poet makes Electra design to slay only Ægisthus, and not her mother; being deterred by horror at the deed, though she wishes it done, and rejoices in it, when Orestes is divinely ordered to do it. In like manner Hamlet was to slay only his uncle.

958. Monk and Herm. take ποῖ with βλέψασα; the construction being, ποῖ, εἰς τίν' ἐλπιδων, βλέψασα, μενεῖς ῥάθυμος. But the Scholiast makes it = εἰς τίνα χρόνον, and so joins it with μενεῖς, which is to be preferred. But ποῖ rather = *up to what point, until what shall happen.*

962, 963. For the change in case from ἐστερημένη to γηράσκουσιν, comp. Mt. § 536. Both constructions are common; the dative taking the case of a previous noun, and the accusative that of the subject of the infinitive. In the present case the accusative was convenient on account of the measure. — τῶνδε, i. e. λέκτρων implied in ἄλεκτρα.

969. οἴσει εὐσεβείαν. Schol. recent. (οἴσει) δόξαν εὐσεβείας. See Alcest. 1093, note.

971. καλεῖ is in the future middle with a passive sense.

972. ὁρᾷν πρὸς τι signifies, *to look with inclination or favor towards any thing.* See Schæfer on Dionys. de Comp. Verb., p. 143. — τὰ χρηστὰ = τοὺς χρηστούς. Comp. Antig. 659.

977. Masculine pronouns, adjectives, and participles are often taken with feminines dual, or refer to them, as in vv. 1003, 1006. But here the noun is masculine, used instead of the feminine κασιγνήτα, according to Mt. § 436.

979. εὖ βεβηκόσιν, *in a good situation, living in prosperity,* being in a prosperous course of life. Comp. vv. 1057, 1094.

980. "Recte Musgravius (Eurip. Androm. 221), *προσστήτην φόνον interpretatur administrarunt eadem.*" Herm.

982. *πανδήμῳ πλεῖ*, i. e. in public assemblies, where the citizens are collected together.

992. *φρενῶν ἐτύγχανε*. Supply *οὔσα*.

996. *ἐπλίζει* takes the construction of verbs of *clothing*.

1000. Comp. Philoct. 259, *τέθλε, καὶ μείζον ἔρχεται*.

1002. *ἄλυπος ἄτης*, *without suffering harm, without harm*. Comp. *ἄλυπος γήρας*, *without the grief of old age, without old age*, Œd. Col. 1519, cited by Schaefer, Meletem. p. 79. Adjective compounds of a privative often differ but little in meaning from *ἄνεν*.

1005. *λύει* = *λυσιτελεῖ*. In this sense it takes a dative elsewhere. Herm. accounts for the accusative here by a species of attraction, as the following verb takes that case; or by a *constructio ad sensum*, the meaning being the same as if *ὠφελεῖ* or some such verb had stood in this place. I see not why *λύει* may not be taken in the active sense of *freeing*, as Erfurdt understands it, *κακῶν* being easily supplied. The sense is apposite: *to die ingloriously* (i. e., as the next lines show, to be put to a slow death of torture and ignominious treatment) *in no degree frees us from our evils, nor benefit us*. Comp. vv. 939, 944, to which lines allusion is made.

1009, 1010. Brunck, in his version, joins *τὸ πᾶν* with *γένος*. But it is rather to be taken with *δλέσθαι*, as an adverbial phrase. — *κἀξερημῶσαι*, i. e. *πρὶν ἡμᾶς ἐξερημῶσαι ἡμέτερον γένος*.

1012. The sense is, *And I will preserve what has been said secret and undone*, i. e. so that it shall remain secret, and nothing shall result from it. — *σοι*, *for thy sake*. — *φυλάξομαι* here adopts the meaning of the active. Comp. v. 1504, where the construction with an adjective is similar.

1013, 1014. *νοῦν σχῆς . . . εἰκαθεῖν*, *have the sense to yield*.

In v. 1465, the infinitive after *νοῦν ἔσχον* is preceded by *δοτε*. Comp. Ajax 1264, *εἴθ' ὑμῖν ἀμφοῖν νοῦς γένοιτο σωφρονεῖν*. — *ἀλλὰ τῷ χρόνῳ*. Comp. the note on v. 411.

1015. Schneidewin, with some reason, gives vv. 1015, 1016 to Chrysothemis, whose advice to her sister, v. 428, is of similar import. The Chorus, if it uttered these lines, would side against Electra, which it nowhere does. — *πείθον*. "Brunckii MS. C. *πιθοῦ*, quod ab illo, magis Atticum judicatum, receperunt Erf. et Schaef. — Est hic unus ex ridiculis illis Atticismis, quales plurimos hæc ætas pro-cudit. *πιθοῦ* est *obedi*, quod est, statim mutari sententiam et fieri quod jubeat, volentis: *πείθον* autem, *sine tibi persuaderi*." Herm. — For *λαβεῖν* limiting *ἄμεινον*, comp. Antig. 439.

1018. *ἐπηγγελλόμεν* has not the sense of *asking* here which Thomas Magister, cited by Brunck, gives it, but rather of *bidding*, like our word *tell*.

1022. For *ἄν* omitted, comp. v. 914. Others read *πάντα γ' ἄν*, or *πάν γὰρ ἄν*.

1023. *φύσω* here denotes *spirit*, *λῆμα*. She had the same spirit then, but her youthful mind was not equal to the task.

1026. *ἐγχειρόντα*. Supply *κακὰ* from *κακῶς*. Comp. Pind. Nem. 4. 51, cited by the Schol. *μέζοντά τι καὶ παθεῖν ἔοικεν*.

1028. *καὶ* requires that a clause should be supplied, such as *ἀνέχομαι νῦν κλύουσα*. The sense is, *I hear you with patience now, and I shall hear you with patience also when you commend me*; i. e. I shall be forced to hear your confessions, amid your calamities, that you acted rashly.

1033. *μητρὶ . . . σῇ*. "Hoc *σῇ* magna cum vi additum: *matri te dignæ*." Schaef.

1035. The sense is, *But then know at least to what a degree of disgrace thou art trying to bring me by thwarting my plans*. In the next line, the genitives adopt the construction of *ἀτιμίας* here. Correlatives of *οἷ* must be

supplied in thought. — “The equality of the parts of the line adds point to the sarcasm” (Schneidewin); *ἀνιμίας* and *προμηθίας* being weighed against one another.

1037. τῇ σὺ δικάζῃ, *what you call just*. Comp. Antig. 573.

1040. φ . . . κακῷ. See v. 163.

1044. ἐπαυρίσεις ἐμέ, i. e. experience will bring you round to my opinion.

1048. φρονεῖν, *to think of, pay attention to*. — φρονεῖν τι, *infra*, v. 1056 = *aliquid sapere*; and τοιαῦτα φρόνει seems to mean, *talia licet sapias*, i. e. keep that wisdom if you will; I want it not. τοιαῦτα there refers to τι. But another turn can be given to the phrase.

1052. οὐ μὴ μεθέξωμαι. Elmsley, on Œd. Col. 177, Medea 1120, and elsewhere, teaches that οὐ μὴ with the subjunctive denies, but with the future indicative forbids; and that in the latter case the verb and μὴ are to be taken together, while οὐ affects the whole sentence, which is interrogative. Thus οὐ μὴ λαλήσεις ἀλλ' ἀκολουθήσεις ἐμοί; means, *will you not not talk, but, etc.*, i. e. *do not talk, but*. He thinks οὐ μὴ elliptical for οὐ δεῖν μὴ in all cases. There are several examples, which, he says, cannot be reconciled with this rule, one of which is the present; another, Œd. Col. 177; a third, Aristoph. Frogs 512. In these cases he alters the text, reading in the present line οὐ, *ubi*, with some MSS. A fourth example, Antig. 1042 (where μὴ cannot belong to τρέσας), he does not notice. Herm., on Elmsley's Medea (Opusc. 3. 236), agrees with him, as to the interrogative nature of certain sentences where οὐ μὴ with the future is found; but justly remarks, that the prohibitive force is confined to the *second persons* of futures, and is not owing to the nature of the tense. Thus, as οὐ μείνεις; *will you not stay?* is closely allied to μέινον, so οὐ μὴ μείνεις; answers to μὴ μείνης. Matthiæ, in his Grammar § 517, modifies Elmsley's views, but is quite confused, and

erroneous in several points. Thus he regards v. 42 of this play as affording an instance of οὐ μὴ with a future; but μὴ is there confined to the subjunctive, and the future ἵκονταίσουσι has only οὐ.

The following points seem to be clear:—1. οὐ μὴ with the subjunctive is elliptical for οὐ δειῶν μὴ, or some similar phrase. Now, as words of fearing with μὴ are sometimes followed by a future indicative, so is it with οὐ μὴ thus elliptically used. The examples of this are rare, but not on that account to be condemned. 2. οὐ μὴ is sometimes not for οὐ δειῶν μὴ, but οὐ affects the sentence, which is interrogative, and μὴ the verb. In all these cases, the verb is in the *second person* of the future. 3. The subjunctive with οὐ μὴ and the future out of the second person deny; the second person of the future with οὐ μὴ, if the interrogation is resolved, answers to an imperative.

The distinction between οὐ μὴ μετέφομαι and οὐ μὴ μεράσσωμαι is at most a slight one. Herm. (Opusc. 3. 188) says, that the subjunctive is used with regard to what we fear will happen at a certain or not distant time; the future indicative, with regard to what we fear will happen at an indefinite time. But the thing feared in v. 1029 is sufficiently indefinite, although we have οὐ μὴ πάθης, and definite in Œd. R. 1075, where we have δέδοιχ' ὅπως μὴ . . . ἀναρρήξει.

1034. The sense is, *There is great folly even in the attempt to obtain things useless.* By κενὰ Electra intends her sister's plan of inaction.

1058–1069. τοὺς ἀνωθεν = τοὺς ἐν ἀέρι. Comp. Œd. R. 965, τοὺς ἀνω κλάζοντας ὄρνις. ἀνωθεν is for ἀνω, perhaps on account of the verb of sight. See v. 894, and comp. Philoct. 28. — ἐσορόμενοι, *when we look with admiration upon.* — τροφᾶς κηδομένους ἀφ' ὧν, *providing for the support of those from whom.* The filial piety of storks is alluded to. Comp. Aristoph. Birds 1353, where Patralceas

says, that he wishes to choke his father, and get all the estate. Pisthetærus replies :

“ But we, the birds, possess an ancient law,
Graven upon the pillars of the storks,
That, when the father stork all the young storklets
Has fed, and fitted them to fly abroad,
The young in turn are bound to feed the father.”

—— δν = δν δν. Comp. Mt. § 527. Obs. 2. ——— εὔρωσι has the sense of the middle εὔρωνται, *procure for themselves, obtain*. ——— The chain of thought in the first eight lines of this strophe seems to be this : Why do we not act like birds in respecting our parents ? But if, like Chrysothemis, we are wanting in filial piety, we shall not long be unpunished. ——— ἀπόνητοι. Supply τελούμεν τὰδε. ——— χθονία βροτοῖσι φάμα, *Rumor, who carriest news under the ground for mortals*. “ The ancients held that the knowledge of things in the upper world found its way to the dwellers in Hades. The supernatural cause of this was Φήμη, “Οσσα, Ἀγγελία.” Schneidewin. ——— καταβάσων ὄπα. Comp. βοᾶν ἰωήν, Philoct. 216, and the note on v. 750. ——— ἀχόρευτα, *sad, mournful*. So Eurip. Troad. 121, ἄτας ἀχορείτους. The sense of the last clause is, *carrying* (i. e. announcing, v. 873) *mournful and disgraceful tidings*.

1070–1081. The sense of the first four lines is, *that ere now the affairs of their house are at a bad pass, and, as to what concerns the children, the discord of the two is no longer settled in an amicable mode of life*. The first clause speaks of the prosperity of the adulterers and former evils ; the second, of the variance of the two sisters, which had now become more declared. “ Prior pars enunciationis propter posteriorem addita est, hoc sensu, *quum jam laborant ex odio domestico* (i. e. Clytemnestræ et Ægisthi), *accedere etiam rixas sororum*.” Herm. But Wunder explains the first clause of the death of Orestes, in which case σφιν can only mean Agamemnon. ——— A syllable is want-

ing at the end of v. 1070; Herm., after Triclinius, adds δῆ; Wunder introduces νοσεῖται into his text. — διπλὴ φύλοπις is like ξύναιμον νεῖκος, Antig. 793, or like ἀμφίλογον νεῖκος, Id. 111. — σαλεύει, properly, *tosses at anchor upon the sea, is at the mercy of the storm.* — τὸν αἰὶ, sc. χρόνον, if the text is right. Comp. εἰς τὸν ὕστερον, Trachin. 80, and perhaps τὸν αἰὶ, Œd. Col. 1584. — εἰλοῦσα furnishes the condition of the preceding line. The sense is, *ready to give up life* (for βλέπειν see v. 66) *after destroying* (i. e. if thereby she can destroy) *the two wretches.* Ἐρωῖς, in Trachin. 895, denotes *mischief, ruin*; here, *author of mischief*, like ἀτῆ in Antig. 533. — εὐπατρὶς, *of a noble nature.* εὐγενὴς is often so used, e. g. in v. 257; Antig. 38. — τίς . . . βλάστοι; *Quis unquam adeo generosa existere (vel nasci) possit?* Musgr. i. e. naturam adeo generosam habere possit.

1082–1089. A syllable is wanting at the close of v. 1082. Herm. inserts γάρ. — ζῶν κακῶς, *by living basely*, by consenting to retain life on base conditions (v. 989), not *rebus in adversis*, as Brunck has it. — ὥς, *quomodo*, i. e. in conformity with this conduct of the good. — κοινὸν εἶλον, like κοινὸν ποιείσθαι, Œd. R. 240, *chose for thy companion.* Thus κοινὸν is predicative, and the sense is, *Thou chocest a life all sorrowful for thy companion.* This is Schneidewin's explanation. — καθοπλίσασα τὸ μὴ καλόν. Schol. καταπολεμήσασα τὸ αἰσχρὸν καὶ νικήσασα. Brunck, *profligato scelere, by fighting down wickedness with armed force.* The participle is the means by which φέρειν may come to pass. — δύο φέρειν ἐν ἐνὶ λόγῳ, lit. *in order to obtain two things in one discourse*, i. e. in order to acquire two titles together, when she is spoken of; viz. κεκλησθαι, etc.

1091–1097. Herm. gives τεῶν for τῶν in v. 1091, his own conjecture, and χειρὶ for χερὶ in v. 1090, from Eustathius. Dindorf, in both his edd., gives ὑπόχειρ in v. 1092

for ὑπὸ χεῖρα (χέρα, Erf. and Herm.), from a conjecture of Musgrave and Hermann. — ἀριστα φερομένην seems to be a phrase like τὰ πρῶτα, or ἀριστεία φέρεσθαι, *to get the first prize*; and ἀριστα τῶνδε (νομίμων), *the first prize for the observance of the laws*. Comp. Antig. 368, where νόμους means, *obedience to the laws*.

1098, 1099. ὁρᾷ τε . . . ὁρθῶς δέ. δέ is used instead of τε, because of the extreme frequency with which it occurs, after the same or a similar word in a second clause, as if μὲν and not τε had preceded. See Herm. on Ajax 823. Orestes takes for granted (comp. v. 759) that his pretended errand is known, and so does not explain himself fully.

1101. ἔνθα for ὅπου, in indirect interrogation. See Alcest. 785. — ἔκκεν. To explain the use of the perfect, Wunder says, "Non dubium est, quin οἰκῶ non tantum habito, sed etiam sedem pono in aliquo loco, vel habitatum aliquo concedo significaverit. Hinc erit ἔκκεναι habitatum concessisse, vel sedem posuisse, i. e. habitare."

1102. ἀζήμιος has an active sense here. *He who told you has done you no harm*, sc. by misdirecting you.

1104. ποθεινὴν, longed for by Clytemnestra and Ægisthus, as the Chorus should understand, but, as he meant, longed for by Electra and himself. In the next line, the poet, with refined art, introduces Electra to him so as to excite his attention, and yet not in clear language; for ἀγχιστον can mean nearest in place, or nearest to the people of the house in relationship.

1110. τὴν σὴν κληδόνα, *the report you mean*. See v. 1037.

1111. For Strophius see v. 45. Orestes, as pretending to come from him, a relative, could be expected not to know exactly what the messenger from Phanoteus had told.

1113. φέροντες . . . κομίζομεν, *we are bringing and have in charge*.

1115. τοῦτ' ἐκεῖν' ἦδη σαφές. "τοῦτ' ἐκεῖνο is a common

phrase, in which *ἐκεῖνο* refers to something before said, or thought of, or to some familiar truth. It is followed by a sentence explanatory of *τοῦτο* without a connective particle." Mt. § 471. 11. I have placed a colon after *σαφές*. The earlier editions have a full stop; Hermann's, and some other modern ones, none, — without sufficient reason, as I think. Comp. *Medea* 98. — *ἄχθος* is understood by Ellendt, Wunder, and others perhaps, of the *urn*. Brunck explains it as denoting Electra's *burden* of soul or *grief*. This is somewhat favored by the next line, where her sorrow is referred to, as though she had just alluded to it.

1117. *τῶν κακῶν* seems to depend on *κλαίεις*, and not on *τι*. For the genitive following this verb, comp. Mt. § 368. *a*. — The Schol. calls attention here to the business-like hardness of Orestes, who is afraid to betray himself by any emotion, and moreover is acting a part.

1122. *ἀποδύρωμαι* is in the first aorist.

1125. *πρὸς αἵματος φύσιν*: i. e. *οὔσα πρὸς αἵματος κατὰ φύσιν*. *φύσιν* is almost superfluous, as in v. 325.

1126. Aulus Gellius (7. 5) relates, that a celebrated actor, Polus, performed the part of Electra in this play, after the death of a beloved son. "Igitur Polus," says he, "lugubri habitu Electræ indutus, ossa atque urnam a sepulcro tulit filii, et quasi Oresti amplexus, opplevit omnia non simulacris neque incitamentis, sed luctu atque lamentis veris et spirantibus."

1127–1129. *λοιπὸν* is taken with *μνημεῖον*, and *ψυχῆς* in apposition with *φιλάτου ἀνθρώπων ἐμοί*. — *ἀν' ἐλπίδων*, "*secus ac speraveram*. *οὐχ ὥνπερ*, particula οὐκ abundanter posita cum attractione. Debebat enim dici καὶ οὐχ αἰσπερ ἐξέπεμπον." Herm.

1133. *κλέψασα*. The nominative participle sometimes appears in a subordinate clause after *πρίν*.

1134. "*ὅπως ἔκεισο non esse ut jaceres sed ut jacuisses* vix opus est hodie moneri." Herm. See *Prometh.* 157, 749.

1138 – 1141. If Pope's elegant lines (which Monk cites),—

“No friend's complaint, no kind domestic tear,
Pleased thy pale ghost, or grace thy mournful bier:
By foreign hands thy dying eyes were closed,
By foreign hands thy decent limbs composed,”—

are compared with these similar ones, Sophocles will be found to be the better in simplicity and tenderness. Instead of *pale ghost* we have *τάλας*, instead of *gracing the mournful bier*, and *decent limbs*, we have the natural expressions for the works of loved hands at the funeral. — *ἐν* is used to denote the instrument, because the body was in the hands of those who washed and buried it. — *ἀθλιον βάρος*. Comp. *Alcest.* 204.

1152. Erfurdt and Herm. put a colon after *ἐγώ*, and write *σύ*, because *σοι* “*intolerabili languore fœdat hunc locum*,” and Wunder says that they only can retain *σοί*, “*qui sensum nexumque totius loci non perspectum habuerunt*.” I incline nevertheless to adhere to the reading of the MSS.; and to interpret the phrase, *I am dead by your means*, you have slain me. *θνήσκω* seems to take a dative like that which follows a passive verb, answering to the familiar phrase, *θανεῖν ὑπό τινος*. Comp. *Ajax* 970, *θεοῖς τέθνηκεν οὗτος*, *οὐ κείνοισιν*, *οὔ*. Id. 1128, *θεὸς γὰρ ἐκώζει με*, *τῷδε*, *δ' οἴχομαι*, is perhaps also in point. *Eurip. Androm.* 334, *τέθνηκα τῇ σῇ θυγατρὶ*, *suppose I had died by your daughter's hand*.

1171. The Schol. says, *πιθανῶς πρόσκειται τὸ ὄνομα τῆς Ἠλέκτρας, ὥα μάλῃ Ὀρίστης, οὐ γὰρ μόνῃ ἦν αὐτῇ ἀδελφῇ*.

1174. “*Ut recte monet Monkius, ποῖ λόγων jungenda sunt; qui tamen addere debebat, ad eumdem genitivum participium ἀμνηχανῶν referendum esse*.” Herm.

1176. Hermann writes but one interrogation-mark in this line, taking *πρὸς τι* for *πρὸς ὃ τι*. Comp. *Œd. R.* 1144. It may be doubted, however, whether two short questions are not better suited to the excited state of *Electra's* feelings.

1179. Ellendt, under *τάλας*, considers *ταλαίνης* as an epithet of *συμφορᾶς*, like *αἰλιον τάλαν*, Philoctet. 1087, but under *αἶ* denies that it can be so used, and understands it of *Electra*, *miserable on account of her hard lot*. The first explanation is the best. Comp. Ajax 980, *ἄμοι βαρείας ἄρα τῆς ἐμῆς τύχης*, where there is no ambiguity. — Wunder notices the happy art of the poet here, in representing Orestes so astonished and affected by his sister's wasted and woebegone appearance as to be unable to answer her repeated questions.

1181. *ἀθείως*, *without the gods' help*, in a state of desertion by them. Comp. *Œd. R.* 254, *γῆς ὠδ' ἀκάρπως καθείως ἐφθαρμένης*, and 661, *ἀθείως δλοίμην*.

1183. *τροφῆς*, *mode of life*. So *Œd. Col.* 328.

1185. Orestes says, *How ignorant was I, as it seems, of my misfortunes!* i. e. he calls his sister's woes his own, and means that he was little aware of the greatness of her suffering, in which he thus sympathized. *τοῦτο* in v. 1186 denotes his ignorance.

1187. *ἐμπρέπουσαν πολλοῖς ἄλγεσι*, not *shining amid sufferings* by reason of constancy and greatness of soul, as Passow explains this phrase, (thus bringing in a circumstance foreign to the context, and about which Orestes could be supposed to know nothing,) but *conspicuous for a multitude of sufferings*. *ἐν* in this compound denotes *amid*, i. e. *being environed with*. Comp., from a frag. of Sophocles, *γυναικομίμοις ἐμπρέπεις ἐσθήμασιν*, *thou art conspicuous for apparel imitating that of women*, literally, *conspicuous in*, i. e. *being dressed in*.

1191. *πόθεν τοῦτο* for *πόθεν ἐστὶ τοῦτο* *δ*, according to the idiom explained in the note on *Alcest.* 106.

1193. *ἀνάγκη τῇδε προτρέπει*, "*hac serviendi necessitate cogit*. 'Ανάγκη προτρέπει idem est quod ἀναγκάζει: et quum ταῦτα dicere deberet, pronomen ad nomen ἀνάγκη accommodavit." Herm.

1194. *ἕξισοι* seems here to be intransitive ; something as the verb *to equal* in English has both the senses of *to make equal* and *to be equal to*. Lobeck in the second edition of his *Ajax*, p. 196, adduces examples of *ὁμοιάω*, *προσομοιάω*, *μεσώω*, in like manner deflected from their ordinary transitive sense.

1195. *λύπη βίου* seems to mean, *ill treatment in regard to the mode of living*, privation of comforts.

1200. The inconsistency between this verse and v. 130 must be laid to the account of Electra's excited feelings.
— *νῦν . . . ποτέ*, *now at last*.

1201, 1202. With Erfurdt, Schneidewin, and some good manuscript authority, I now read *τοῖς ἴσοις* for *τοῖσι σοῖς*. The sense is, (*I pity*) *because I am here afflicted with equal woes*. — *ἐγγενὴς . . . ποθεν*, *a relative from any source*, i. e. *in any way*. Plat. *Politic.* 257. D, *κινδυνεύετον ἄμφω ποθεν ἐμοὶ ἐγγένειαν ἔχειν τινά*, *you seem to be in some way related to me*.

1203. *τὸ τῶνδε εὐνουν πάρα* = *αἶδε πάρεσιν εὐνοί*.

1205. What is the poet's object in introducing these lines, where Orestes requires his sister to lay down the urn? Would there have been an ill omen in Electra's holding his supposed ashes while he revealed himself? Or did he linger with the usual reluctance with which men enter upon the disclosure of something momentous, and thus guide the conversation to a point where he could declare himself with greater ease, and more naturally?

1207. *κούχ ἀμαρτήσῃ ποτέ*, *and you will not be a loser by it at all*.

1214. *ἄτιμος τοῦ τεθνηκότος*, *unworthy of the dead*, i. e. unfit to possess his ashes, or even to call him brother.

1217. *πλὴν λόγῳ γ' ἡσκημένον*, *except as artfully represented in words*, = *πλὴν λόγῳ*, simply.

1220. In the moment of recognition, as the hearts of the

two beat quicker, they ask and answer in half-verses.
So Schneidewin.

1222–1224. ἡ γάρ, *what then!* For γάρ in questions, comp. Antig. 732 seq. — τήνδε . . . πατρός, *this our father's seal-ring which I have*; for πατρός depends on σφραγίδα, and μου on πατρός σφραγίδα.

1224. ὁ φίλτατον φῶς. “Sic infra, v. 1354, ὁ φίλτατον φῶς, quod explicans poeta, statim, addit ὁ μόνος σωτὴρ δόμων. — Sed imprimis compares Odys. xvii. 41.” Schaefer. But if φῶς in the present verse answers to σωτήρ, meaning Orestes, how can *he* add, φίλτατον, συμμαρτυρῶ? It is taken here in the sense of σωτηρία, or χαρά, or better in that of ἡμέρα.

1225. ὁ φθέγμα. Supply φίλτατον. — μηκέτ' ἄλλοθεν πύθη, *inquire no more of any one else*, i. e. learn it from myself. Comp. Œd. Col. 1266.

1226. ὥς ἔχῃς, *as mayest thou have*, as I wish thou mayest have.

1230. “συμφορὰ vox est media, quæ in utramque partem accipitur. — Alibi absque ullo ad bonam seu malam fortunam respectu, nihil aliud quam ἀπόβασιν significat.” Brunck. Comp. ἐλπίς, θνείδος, τύχη.

1233. γοναὶ σωμαίων. ἀντὶ τοῦ ἐνικοῦ, γονὴ σώματος, τοῦ Ἀγαμέμνονος. Schol.

1239. ἀδμήταν = παρθένον. It is used perhaps sarcastically with allusion to the unchaste Clytemnestra. For the use of the accusative, see v. 1063. — The close of this sentence is correctly translated by Brunck thus: *nunquam metuendum existimabo inutile illud domi usque desidens mulierum pondus*. περισσὸν ἄχθος γυναικῶν = γυνῆκας περισσὸν ἄχθος οὖσας, *women who are a mere useless weight*; who are good for nothing as far as fighting is concerned. The expression is like βάρος περισσὸν γῆς, which is said of the worthlessness of mankind by Sophocles in a fragment, and ἄχθος ἀρούρης, said by Homer of good-for-nothing men

Hermann's version of this phrase is, *Clytemnestra nimiam semper severitatem*. But neither *ἔνδον δὲ*, nor the contemptuous indignation of Electra, nor the answer of Orestes, favors this strange translation. — The Scholiast on this part remarks, that "both speakers have their appropriate characters. Electra, being a woman, and unexpectedly fortunate, is too bold: but Orestes is cautious on account of engaging now for the first time in such an enterprise."

1246 – 1250. The sense is, *Thou didst mention such an evil as ours is, not covered with clouds* (i. e. not obscure), *that cannot be undone, never to be forgotten*. The unusual order of the words arises from strong emotion. — *ἐπέβαλες*. Schol. *ἐπέβαλές μοι*, *you put me in mind of*; more properly, *you struck upon, noticed*. Comp. a somewhat similar passage, Antig. 857. This verb elsewhere takes a dative in this sense, *νοῦν* being understood; but, like several verbs in Sophocles, it is construed *ad sensum*. Comp. v. 1378. — *λησόμενον* has a passive sense. See Antig. 210.

1251. *ὅταν παρὸνσία φράζῃ*, *whenever favorable opportunity shall advise it*. Here *παρὸνσία* has the sense of *καιρός*, or rather denotes the circumstances of *any present time*, which would be favorable, if they allowed of free discourse. — For *ἔξοιδα καὶ ταῦτ'*, Hermann gives *ἔξοιδα καὶ ταῦτ'*; Meineke, *παῖ ταῦτ'*.

1253. *ὁ πᾶς . . . χρόνος*. Brunck renders this by *quodvis . . . tempus*, and so Hermann seems to understand it. But if the sense were, *Any time would be proper for the mentioning of these things*, should we not have *πᾶς καιρός*? The meaning seems to be, *The whole, the whole of time, whilst it was present, would be proper* (i. e. would be a fitting occasion). *for me to tell of these things*, i. e. I can very properly speak of these things for ever. *παρὼν* alludes elegantly to *παρὸνσία*. With less excusable exaggeration Isocrates says (*Ad Demonicum*, near the beginning), *ἐπιλι-*

ποὶ δ' ἂν ἡμᾶς ὁ πᾶς χρόνος εἰ πάσας τὰς ἐκείνου πράξεις καταριθμησάμεθα.

1257. τοιγαροῦν σώζου τόδε, *therefore keep this* (freedom). Hermann says that this phrase means, *keep until another time* this discourse about our evils. But if so, the answer of Orestes in v. 1259 is substantially a repetition of this verse, and then Electra's question, τί δρῶσα; *by doing what?* has no meaning.

1260 – 1262. The sense is, *Who then, now that thou art come, could thus substitute, properly at least, silence for words?* ἀξίαν may be conveniently rendered by an adverb. — ὥδε, *thus*, i. e. *as you bid me do*.

1266. The MSS. have ἐπῶρσεν here, but the number of syllables ought to be the same as in the corresponding line of the strophe. The word ἐπούρσεν, *sent onwards with a fair wind*, would suit the sense, but the middle syllable of καταλύσιμον in the strophe is short. Dindorf gives ἐπόρσεν, which can have the meaning *brought on the way*. This I have admitted into the text.

1271. εἰργασθεῖν. See Antig. 1096.

1274. ὀδὸν is taken with φανῆναι, which contains the idea of coming. The sense here is, *O, since thou hast deigned thus to appear to me, after so long, on a most welcome journey, &c.*

1277. μεθίσθαι is epexegetical, = ὥστε μεθίσθαι αὐτῇν (and not αὐτῆς. See Herm. on this passage).

1278. ἰδὼν, *if I saw* them, sc. ἀποστερίσκοντας, *trying to deprive* thee of it.

1280 – 1284. τί μὴ οὐδ'; So Herm. after Seidler, for τί μὴ οὐδ'; which can have no place here. — αὐδάν, the *voice* of Orestes. — The next two lines seem to mean, *I kept my feelings from utterance, listening without a cry*. For ἔσχον ἄναυδον, comp. v. 242. νῦν δέ, which follows, requires these lines to be referred to some past event. Brunck understands them, as well as αὐδάν, of the story that Orestes

was dead. But it is difficult to perceive the precise import of the passage; and it is no doubt corrupt.

1291. The synonymous words of this line are significant of the tautology and prolixity into which Electra would be apt to fall.

1292. χρόνου καιρόν, *opportunity afforded by time.*

1296–1298. οὕτως (σκόπει) ὅπως, or οὕτως (ποίει) ὅπως. — ῥῆν, Orestes and Pylades. — μέτην = ψευδῆς. See v. 63.

1301–1303. ὅπως καὶ σοί. καὶ often stands after words of comparison, to show connection. Comp. v. 1146; Mt. § 620, under καί. 2. The fulness of the expression, ἔδε . . . τῇδε, and the emphatic place of the latter word, mark the strength of Electra's acquiescence in his wishes. — τοῦμόν, *my part or conduct.* — τὰς ἡδονάς, *my pleasures.* — κοῦκ ἐμὰς = καὶ οὐκ ἐξ ἐμῆς.

1307. οἶσθα . . . τὰθένδε. ἐνθένδε here denotes *time*: you know what comes next. Comp. Philoct. 895, τί δῆτα δρῶμ' ἐγὼ τὸνθένδε γε; unless it is better to understand it of *place* (the state of affairs there, in the house), like ἐντρέθεν, v. 1339. — That Ægisthus was not in the house was implied in vv. 1240, 1241.

1309. μὴ δέισις ὥς. Instead of δέδοικα μὴ, often occurs δ. ὥς or δτι. In these cases the object of the fear is expressed without the additional idea of guarding against it. Comp. v. 1427; Mt. § 520, Obs. 1.

1311. μῖσος ἐντέτῃκέ μοι. “Elegans metaphora, quâ, odium, tanquam infusa cera, animo adhærere dicitur.” Brunck.

1312. The sense, according to Hermann, is, *I will never wholly cease from taking pleasure in shedding tears.* But as the simple genitive without ὑπὸ is sometimes used after passive verbs (Mt. § 375, Obs. 1), χαρᾶς may be for ὑπὸ χαρᾶς, and the participle be joined with ἐκλήξω. Schaefer alters χαρᾶς into χαρῆς.

1322. For ἐπήνεσα used where we should expect a present, see Alcest. 1095, note. — ἐπ' ἐξόδῳ, *at the gate-way, or door-way*. ἔξοδος often denotes a place, either with the genitive of πύλη, θύρα, θυρῶν, as in v. 328, Æsch. Sept. ad Theb. 33, 58, or alone, as in Antig. 1184, Eurip. Androm. 1143.

1323. τῶν ἰδοθῆν, sc. τινός. In the ensuing words of Electra, says Hermann, "the double sense, of which the tragic poets make frequent use, is worthy of notice. For these words would of course be understood, by people belonging to the house, of the ashes of Orestes. But Electra herself uses them in reference to Orestes alive," who could neither be turned away, coming as he did, nor be a pleasant inmate.

1326 – 1330. τητῶμενοι. See v. 265, note. — παρ' οὐδέν. See Antig. 35, note. — ἐγγενής, *inborn, innate*, Schol. ἐγγεγενημένος, rather than ἄξιος τοῦ γένους, his other interpretation. — In the 1329th line, the emphasis is on παρὰ and ἐν: *since you are not aware that you are not by, but in*.

1332. The sense is, *What you are doing (making ready to do) would have been in the house before your persons*.

1334. προθέσθαι τινος εὐλάβειαν, *to put caution before any thing*, to see to or provide for it. Comp. θέσθαι ἐπιστροφήν πρὸ τοῦ θανάτου, *to have a care for*, take up the cause of, Œd. R. 134.

1337. It is very true to nature that Orestes should delay, and be loth to begin the work (comp. 320), upon which the divinity had sent him, and equally so that Electra, though of all persons most anxious to have it accomplished, should retard it still further by unnecessary questions.

1339. See v. 802, note.

1340. ὑπάρχει, *commodum contingit*, Brunck. ὑπάρχειν occasionally denotes *to be at hand; ready for use; useful*; but the common sense of *happening* suits the context.

1341. ἡγγεῖλας . . . ὥς τεθνηκότα. See v. 676.

1342. The sense is, *Learn that you are a dead man there*, i. e. in the house, in the opinion of those who are in the house. — Join εἰς ἀνὴρ.

1344. τελουμένων, *when all is over*. Comp. Antig. 1179.

1345. There is a play upon the word καλῶς. τὰ μὴ καλῶς refers to the wicked joy of Clytemnestra at the death of Orestes, and to her security on that account. So Herm.

1347. οὐδὲ . . . φέρω, *No, I do not even bring it into my mind*, i. e. cannot form an idea, cannot conceive.

1354. See v. 1224.

1357. The hands are addressed, as having rescued Orestes, and were, as Wunder observes, perhaps held by the actor of Electra's part.

1359. ἔφαινες, sc. συνείναι σέ.

1364. τοὺς . . . ἐν μέσῳ λόγους. λόγους seems to denote *subjects of discourse*, things to be told of. ἐν μέσῳ, *in the interim*, i. e. since Orestes and the old man went away.

1365. κυκλοῦνται, the reading of excellent MSS., I have received into this edition, for κυκλοῦσι. The latter, if the true reading, is neuter in sense.

1366. "ταῦτα ex abundante positum, nam accusativus a verbo δείξουσιν pendens, jam v. 1364 præcessit: qui cum sit masculini generis, ex regula syntactica debebat hic sequi τούτους . . . σαφείς. Sed ita Græci sæpius neutris utuntur." Schaefer.

1372 – 1375. ἔργον here is to be supplied both as a predicate of εἶη and with χωρεῖν. The sense is, *This business or duty cannot be one (a duty) of long discourses*, i. e. cannot need them; *but our duty is to go, &c.* οὐδὲν is here used adverbially. — ἔδη, *statues*. See Ruhnken on Timæus in voce, and Passow. Comp. also v. 635, and the note there.

1378. The neuter προσοιήν takes an accusative from its connection with λιπαρεῖ χερσί; the sense being, *I supplicated thee standing before thee*. — ἀφ' ὧν ἔχοιμι, *with whatever offerings I had*, with such poor offerings as I had it in my

power to make. The prepositions ἀπὸ and ἐκ are here used, because the offerings, so to speak, were that from which the prayers started, on which they were founded. — Brunck gives the spirit of ἐξ ὧν ἔχω by *cum verbis quæ sola habeo*.

1384–1397. προίμεται, *feeds or ravages onward, advances*. — τὸ δυσέριστον αἶμα = τὸ αἶμα τῆς δυσέριστου ἱρῆδος. — κύνες. Not Orestes and Pylades, but the Furies; comp. vv. 488–491. For κύνες, see Prometh. 803. — δνείπον, the presentiment, which they expressed also in v. 472. — αἰωρούμενον, *in suspense, unfulfilled*. — νεακόνητον αἶμα — the reading of nearly all the authorities — has forced ancient and modern interpreters to render αἶμα *sword*. But how the word can have that meaning, it is hard to see; unless it be taken harshly in the sense of *cause of bloodshed, instrument of death*. Herm., from a Schol., elicits νεακόνητον, which is probably a mere mistake of a scribe, and is explained by the Schol. as if it were νεακόνητον. This unused word Hermann derives from κονή, *occisio*, a word only found in Hesychius; and translates the clause, *recens profuso sanguine manus conspersas habens*. As a parallel passage, he cites νεοφόροις ἐν αἵμασιν from Eurip. Electr. 1172. But aside from the fact that no such word exists as νεακόνητος, it is a fatal objection to this emendation, that the τέρμα (v. 1397) was not yet reached, and the blood was not yet on the hands of Orestes. The second syllable of νεακόνητον is short. The only other explanation of this passage that I have seen is in the addenda to Lachmann de Choricis Systematis Trag. Græc., who says, “Orestes cædem recens incitatum in manibus habere dicitur.” ἔχειν ἐν χερσὶ, and similar phrases, often denote *to have on one's hands*, to be engaged in; but the sense *recens incitatum* given to νεακόνητον needs support. This I think the best view of the passage, although Schneidewin, in his edition published this year (1853), still adheres to the old one.

1398. It was natural for Electra to enter with her brother. By devising a good reason for bringing her out again, the poet not only spares her an unbecoming situation, but finds occasion for one of the most fearfully sublime scenes in the ancient drama. He improves much on his predecessor's parallel scene. *παῖσον, εἰ σθένεις, διπλὴν*, can hardly be read without shuddering.

1399. *τελοῦσι* is probably future, with which tense *αὐτίκα* is chiefly used.

1401. *λάβητα . . . τάφον* denote here, *kettle* and *funeral feast*, according to the Schol. and Brunck's translation. But Orestes and his companion would hardly have stood by Clytemnestra during that office. *λάβης* is the cinerary urn, as in Choëph. 675 (686).

1405. *πλέα*, feminine plural nominative for *πλέαι*, from *πλέφ*, Attic for *πλείοι* (?). So after Elms. on Med. 259, Herm. Dind. — *βοᾷ τις*, and so *θροεῖ τις*, v. 1410. She is not in doubt whose are the cries, but dreads to name her mother. Schneidewin.

1410. *μάλ' αὖ*, *indeed, again*. A very common formula in repeating exclamations, as in v. 1416.

1412. The imperfect *ῥεκτεῖρο* is used, because there is a definite reference to the time of the murder.

1414. *γενεὰ τάλαινα*, not Clytemnestra and Ægisthus, but the Pelopidæ in general, as the Chorus forebodes further calamities, affecting the state also. Comp. vv. 504–515. — *καθαμερία*. Schol. *κατὰ ταύτην τὴν ἡμέραν*, and so modern interpreters. *φθίνει* is rarely, if ever, transitive. Herm. changes it into *φθίνω*, with the construction *μοῖρά ἐστι σε φθίνω*.

1415. *διπλὴν*. Comp. Antig. 1307.

1416. *εἰ γὰρ Αἰγίσθφ γ' ὁμοῦ*. For *γ'* the MSS. have *θ'*, which would require, as Hermann remarks, that the sentence, if fully written out, should be *εἰ γὰρ πληγὴ σοι εἴη, Αἰγίσθφ τε ὁμοῦ*. But the ellipsis is harsh, and the sense

unsuitable; for Clytemnestra was already smitten. Schneidewin governs Αἰγίσθῳ by ὁμοῦ, and gives the sense, *Would you were smitten together with Ægisthus!* But the poet could only have said, *Would that Ægisthus had been smitten in company with thee!* i. e. would have used the nominative. Either supply πληγὴ εἴη, *Would that Ægisthus had a blow too!* or ὥμοι εἴη, *Would that Ægisthus had "woe is me" together with you!* which is the fiercest mockery of the cries of the adulteress.

1417–1420. τελοῦσι is intransitive, as in Choëph. 1008 (Blomf.), and in the example there given by Blomf. — ἐπεξαυροῦσι. Schol. ἐκχέουσι, rather κλοπῇ ἐκχέουσι. The phrase is like εὐλὴν αἶμα, Ced. R. 996. — The closing sentence is an imitation of Choëph. 873 (886), where a servant says, τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω.

1422, 1423. These two lines were formerly given to Electra, but belong without doubt to the Chorus, as Erfurdt first remarked. For, 1. The Chorus ordinarily introduces a new-comer, at the close of a lyric passage, with καὶ μὲν. 2. The lines are too cool for Electra. 3. The strophe and antistrophe, where the latter is entire, agree not only in the same number of corresponding lines being given to a speaker, but, in every instance except one, of syllables also. — οὐ δ' ἔχω λέγειν, *but I cannot say* how the matter will result. The Chorus seems to think of the final result; whether Orestes would overcome Ægisthus or perish, and Electra's eagerness interrupts the full expression of thought. Hermann, after Erfurdt's conjecture, puts ψέγειν for λέγειν. βλέπειν also has been proposed as an emendation; *I cannot bear to look on them.* I have put οὐ δ' for οὐδ, which the sense seems to demand.

1424. πῶς κυρεῖ. A syllable is wanting. Reisig conjectured κυρεῖτε, but the answer of Orestes requires κυρεῖ. Hermann, after Erfurdt, gives κυρεῖ δέ. Here δέ refers to something suppressed, such as, *I see that their hands are*

dripping with blood, but —. *κυρεῖ τὰδ'*, a recent conjecture of Kolster's, in the *Philologus*, Vol. V. No. 2, deserves notice.

1425. "Matricidam ne spectatores aversarentur, omnis culpa perpetratæ cædis in Apollinom statim conferenda erat." Schaef. It was admirably thought of by the poet to make renewed mention here of the commission under which Orestes acted; and also, by the form of his answer, to reveal a half-awakened doubt arising in his mind, whether he were acting rightly. Such doubts always arise in new and agitating scenes, in the first moments of reflection, especially in cases where the form of the act is usually connected with moral wrong. — *ἐκφοβοῦ . . . ὥς*. Comp. v. 1309.

1429. *ἐκ προδήλου* = *προδήλως*, in plain sight. This adverbial expression came perhaps from *ἐκ προδήλου τόπων*, and thus affords another instance of *ἐκ* for *ἐν* after verbs of sight.

1430. *οὐκ ἀψορρόν*, sc. *ἴτε* or *εἴσιτε*. Comp. *οὐκ εἰς δλεθρον; οὐχὶ θάσσον*; *Œd. R.* 430.

1433. *κατ' ἀντιθύρων*. Schol. recent. *πορεύθητε κατὰ τῶν δπισθεν τῆς θύρας μερῶν. ἀντίθυρα τὰ δπισθεν τῆς θύρας*. "Est ἀντίθυρον locus in ædibus interior oppositus foribus." Herm.

1434. Supply *εἶθ' ἐθήσθε*. The order is, *ὥς, εἶθ' ἐθέμενοι τὰ πρῖν, νῦν πάλιν τάδε εἶθ' ἐθήσθε*.

1435. "*ἦ νοεῖς* verba esse Electræ strophe docet. Hoc dicit *illuc nunc quo cogitas propera*." Herm.

1442. Ægisthus shows by his questions his ignorance of the particulars of the news concerning Orestes; and by her replies Electra leads him to believe that the dead body of Orestes has been brought. Yet in this she only indulges her desire to delude him, without meaning to carry out a plot based upon the dead body of Clytemnestra. For how could such a plot have been rationally formed, when it was

not known how much of the news Ægisthus had heard, and whether the story about the ashes of Orestes had not reached him? Orestes, however, from within, hears the conversation, which may be supposed to have been carried on in a loud tone; and is thus prepared to understand the delusion of Ægisthus with regard to the dead body, and to act accordingly upon his first coming in.

1445. Comp. Antig. 441. — κῆλυε, *I ask*. Comp. Ajax 586.

1449. This is the first of a number of passages containing a double sense, in which divine justice, by the mouth of Electra, scoffs at the miserable man, and shows to the spectator most fearfully with what entire security and raised hope he is rushing upon his destruction. The sense conveyed to Ægisthus was, *For I should be a stranger to a calamity of my friends that most intimately concerns me* (i. e. the death of Orestes). But Electra really meant, *For I should be a stranger to an event the most dear among events that have occurred to me*, i. e. the most welcome (i. e. the return of Orestes). For συμφορά, see v. 1236. τῶν ἐμῶν can be both *my friends*, and τῶν ἐμῶν συμφορῶν.

1451. There is a double sense here, if κατήνυσαν can denote both *confecerunt* (*iter*), they made for a kind hostess's (house), and *confecerunt* (*rem*) *contra*. But the genitive in the first sense is harsh, for κατήνυσαν ποσέηνου cannot well be elliptically for κ. ὁδὸν εἰς δόμον ποσέηνου. And whether the genitive ever occurred with the verb in the other sense may be doubted. Schneidewin seeks to remove the difficulty by making φίλης ποσέηνου absolute, *the hostess being kind, they turned in*, and *the hostess being a relative, they despatched the matter*. Dindorf says, "κατήνυσαν cum genitivo conjunctum idem est quod ἔτυχον." φίλης then can have both a serious and an ironical sense, and the verb can denote ordinary or hostile meeting.

1453. Wex, on Antig. 4, observes, that the natural order here would be *οὐ λόγῳ μόνον* (*ἡγγελῶν*) ἀλλὰ ἀπέδειξαν. These latter words being parenthetical, *οὐ* is repeated. Or we may say, that *λόγῳ* answers to *ἔργῳ* contained in the sense of *ἐπέδειξαν*. The plain sense conveyed to Ægisthus here is, "No! not reported him dead merely, but they have even shown him as such." But there may be a second sense in the words, viz. "No! not only reported him dead, but they have even shown him (*sc.* living) by something more than words."

1454, 1455. *πάρεστι*, *sc.* *ὁ θανών*. Ægisthus asks, *Is the dead present, so that I can clearly ascertain it?* or *πάρεστι* may be impersonal. Electra replies, *He is present, and a very undesirable sight*; by which he understood, undesirable for her, while she meant that the reputed dead person was at hand, a sight most unwelcome to Ægisthus.

1457. *τάδε*. The death of Orestes, as Ægisthus understands it; but of Clytemnestra, as Electra means.

1458. *ἀναδεικνύει πύλας ὁρᾶν*, "*apertias ostendere fores ad spectandum*. Apte Erfurdlius adscripsit Aristoph. Nub. 304, *ἵνα μυστοδόκος δόμος ἐν τελευταῖς ἀγλαῖς ἀναδείκνυται*." Herm. — Others deny that *ἀναδεικνύει πύλας* can be used in this sense, and read *πύλαις*. The sense then would be, *To show (the remains) at the portals, for all Mycenæ and Argos to see*.

1463. *πρὸς βίαν φύειν φρένας*, *to get wisdom perforce*. Comp. Œd. Col. 804, and *γεννᾶν σῶμα*, Ajax 1077.

1464, 1465. Hermann thinks that Electra opened the doors while saying these words, and meant that she had done all she could to bring Ægisthus into the snare, while he understood her as professing submission. — *συμφέρειν*, *to agree with, seek to please*. — *τοῖς κρείσσοσιν*, i. e., as she means it, Orestes and Pylades.

1466. I read *εἰ* here with Brunck, after Tyrwhitt's conjecture. For *φθάνος* and *νέμεσις*, see Alcest. 1135, note, and

Philoctet. 776. The sense is, *I see a sight, — the envy of the Gods apart, — that has happily taken place; but if divine displeasure ensues, I do not say so*; i. e. if the Gods see elation of mind in my words, I recall them. Hermann retains *οὐ*, the MS. reading, and translates the first clause thus: *Video corpus non sine deorum invidia prostratum*; making *φάσμα* mean *the body presented to view*.

1470. *βάσταξε*, lift, sc. the veil.

1477. *πέπρωχ'*, i. e. *πέπτωκα*, as the context, and the rareness of the elision of *ε* in the third persons singular of verbs (Alcest. 901, note), show. Gruppe, a German critic of the Greek drama, has carelessly supposed the third person to be here used. (Ariadne, p. 22.) For *πέπτωκα ἐν*, see v. 747, note.

1478. The sense is, *Dost thou not perceive then all this while that thou art holding discourse with the living as with the dead?* i. e. with him alive whom thou supposedst dead. The words are purposely dark and enigmatical.

1481. I have followed Hermann in making this line interrogative. The sense is, *And were you, good guesser that you are (now), so long in an error?*

1483. *κἀν σμικρόν*, sc. *παρῆς*, or *ἡ*. The sense is, *Though it be but little, let me say something*, i. e. I wish to say something, though it be little that you will allow me to say.

1485. The thought is, *For what gain can that one of mortals, involved in crimes, who must at all events die, derive from delay?*

1488. *ταφεῦσιν*, sc. birds and dogs. Brunck aptly cites Odys. iii. 259, where this is threatened as the punishment of Ægisthus, if Menelaus should return and find him alive.

1491. *χωροῖς ἂν* = *χάρει*. Comp. Antig. 1339. — *λόγων . . . ἀγών*, i. e. *ὁ ἀγὼν οὗ νῦν ἐστίν (ἀγών) λόγων*.

1495. A striking thought, which both prevents a stage death, and exhibits divine justice in a clear light.

1496. Hermann denies that *ἀν* can be properly used here. The MSS. omit *ἀν* or *ἐν*, leaving the verse imperfect.

1500. The sense is, *This art you boast of was not your father's*. If Agamemnon had been a good diviner, he would have avoided the snare laid for him on his return home.

1503. *ῥὴ μὴ φύγω σε*; The preceding words are to be supplied rather than *δίδουκας*, which Brunck expresses in his translation. *What! must I go before, lest I should escape thee?* Hermann and others read *ἦ* for *ῥ*. Orestes, in his reply, scornfully imitates his language, *Lest, as for that matter (οὐδὲν), you should die to your mind*.

1505, 1506. *τήνδε δίκην*, i. e. *κτείνειν*. — For *τοῖς πᾶσι* ... *ῥοις*, see K. § 332, R. 1; Cr. § 497.

1509, 1510. *δι' ἐλευθερίας ἐξῆλθες*, *camest out free*. For the phrase, see Mt. § 580. — *τελειωθέν*, *brought to a close*, i. e. of troubles.

M E T R E S.

For δ' at the end α' v. 1017, comp. Antig. 1031. For the first syllable of *βλαστε*, used short, v. 440, comp. v. 1081, a lyric place, and Emsley on *Medea* 288.

77. Parœmiac. See v. 88. *ιᾶ* is a spondee, as in v. 150.

86 - 102 = 103 - 120. Anapæsts. V. 1, a monometer; vv. 3, 4, parœmiacs of the spondaic sort; the rest, dimeters. In v. 87 all the MSS. have *ισόμοιρος ἀήρ*; although the *α* of *ἀήρ* is properly long. Porson proposed to read *ισόμοιρ' ἀήρ*, which Dindorf follows. In two examples cited from poets posterior to Sophocles, *ἀήρ* has a short penultimate syllable.

121 - 136 = 137 - 152.

Verse 1. Glyconeian. $\underline{\quad} - \underline{\quad} - | \underline{\quad} \cup \cup -$ (Polyschematist. See Munk, *Amer. transl.*, p. 136.)

2. = 1.

3. Glyconeian with a trochaic close, or ecbasis, = Antig. 833. $\underline{\quad} - | \underline{\quad} \cup \cup - \cup - - -$

4, 5. Dactylic tetrameters.

6. Iamb. trimeter.

7. Antispast. and iamb. penthemim.

$\cup \underline{\quad} \underline{\quad} - | \cup \underline{\quad} \cup - -$

Herm. Epitome, § 220, or ithyphallicus with
a trisyllabic basis. $\sim \text{ } \text{ } \text{ } - \mid \text{ } \text{ } \text{ } - \text{ } \text{ } - \text{ } \text{ } - \text{ } \text{ } -$

(Munk, p. 70.)

8. Dactyl. trimeter. (?)

9 - 12. Dactyl. tetrameters.

13. Dactyl. tetrameter, with double basis.

14. Iamb. dimeter catalect.

15. do. penthemim.

In v. 3, "Monckius recte monuit, *ἑνὶνῃ* secundâ correptâ deberi metro dactylico, heroici versus leges sequenti, pariterque *ἴττω* in ictu ultimam productam habere." Herm. — Wunder in his *Conspectus* calls v. 13 a dactyl. tetram. preceded by two *trochæi sementi*, i. e. trochees of double time (see Herm. Elem. iii. § 13), but in his *Electra* he calls it a dactyl. tetram. preceded by an anapæst. monom.

$$153 - 172. = 173 - 192.$$

Verse 1. Parœmiac (spondaic, as v. 88).

2. Iamb. tripod.

3. Two iamb. penthemim.

≈ 1 - - - | - 1 - - -

4. = 3.

5. Dactyl. hexameter.

6. Iamb. dimeter catalect. ($\delta\chi\acute{\epsilon}\omega\nu$, $\theta\epsilon\acute{o}\varsigma$, dissyllabic by synizesis).

7. Two iambs with ecbasis, $- \overset{\cdot}{\cup} - \cup, \cup -$. (According to Wunder, iambus and antispast,

- ۱۱۱ -

8. = 7.

9. Dactyl. tetram.

10. Iamb. trim. catalect.

11. = 10. - 1 - 1, 1 - 1, 1 - 1, 1 - 1

12. = 3.

13 – 16. Dactyl. tetrameters.

17. = 7. Two iambs with basis; but according to Wunder, antispast. and iambus.

— — — — —

18. Antispast. and iamb. penthemim. or ithyphall. with basis. See verse 7 of the preceding strophe.

193 – 212 = 213 – 232.

Verses 1 – 7. Anapæstic. Vv. 1 and 3 parœmiacs; the rest dimeters. They belong to the spondaic or free sort. See Herm. Elem. ii. § 32. 13.

8. Ithyphallicus.

- 9 – 12, 14. Anapæstic, and like the foregoing. V. 9 of the strophe closes with a hiatus which is a license; and the final vowel of ἀμέγα is shortened. V. 10 is a parœmiac; v. 12, a monometer.

13. Dochmius. — — — — —

15. Iamb. dipody and creticus.

— — — — —

16. Troch. dimeter catalect.

17. Iamb. dimeter. — — — — —

18. = 17.

19. Dactyl. tetrameter.

20. Iamb. dimeter catalect. — — — — —

233 – 250. Epode of the foregoing.

Verses 1 – 3. Parœmiacs (spondaic).

- 4, 5. Dactyl. tetrameters.

- 6 – 10. Anapæstic dimeters (spondaic).

- 11 – 12. Three dochmii. — — — — —

Or three logæd. dactyl. rows of the form,

— — — — —

- 13 – 14. Two troch. penthemim. Comp. Alcest 217.

15. Glyconeian. $\text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—}$

16. Iamb. penthemim.

17. = v. 7 of strophe 1.

472 – 487. = 488 – 503.

Verse 1. Choriamb. dimeter with a basis, = Antig. 945.

$\text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

2. Glyconic. $\text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—}$

(See Munk, p. 93. One syllable longer than Antig. 336.)

3. Ithyphallicus.

4. Iamb. trimeter.

5. Iamb. penthemim., and iamb. tripody.

$\text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—}$

6. Iamb. tripody. $\text{—} \text{—} \text{—} \text{—} \text{—}$

7. Logædic dactylic (one dact., two troch.).

8. Troch. dimeter catalect.

9. Iamb. dimeter hypercatalect.

$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

10. Dochmius. $\text{—} \text{—} \text{—} \text{—}$

11, 12. = 9, 10.

13. Logæd. dactyl. with anacrusis (one dactyl, two trochees) followed by a creticus and a trochee. So Wunder.

$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—}$

Such a close as $\text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} | \text{—} \text{—}$, where one syllable is dropped off in each following trochaic clause, has great strength in it. (For the Glyconic part, comp. Munk, p. 91.)

504 – 515. Epode of the foregoing. Vv. 4. and 10, cretici. All the rest iambi ischiorrhogici, according to Herm.

$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$; but verses composed of an iambus and an antispast, according to Wunder. $\text{—} \text{—} | \text{—} \text{—} \text{—}$

V. 515, with the new reading of this edition, has the form, $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

824 - 836 = 837 - 848.

Verse 1. Iamb. dipody and choriamb. dimeter.

- ˘ - - | ˘ ˘ - - ˘ ˘ - -

2. Choriamb. dimeter hypercatalect., or with a logæd. ending. And so of the next line.
Comp. Munk, p. 132.

3. Choriamb. monometer hypercatalect. with anacrusis. - | ˘ ˘ - - -

4. Ionicus a minore. ˘ ˘ ˘ ˘ ˘ ˘

5, 6. = 3, with a long syllable, pronounced apart, between them.

7. = 4.

8. Choriamb. dimeter with anacrusis.

- | ˘ ˘ - - ˘ ˘ - -

9, 10. = 8, without anacrusis.

11. Choriamb. with a closing trochee.

˘ ˘ - - ˘ ˘ -

According to Wunder and Schneidewin, vv. 1, 2 make one verse, and so vv. 8-11.

849 - 859 = 860 - 870.

Verse 1. Cretic and troch. penthemim. (the middle syllable of *δειλαία δειλαίων* being shortened). (?)

˘ ˘ - - , ˘ ˘ - - -

So Herm. Wunder.

2-4. (Spondaic) anapæstic: two dimeters and a paræmiac.

5. Dochmius. - ˘ ˘ = ˘ ˘

6. Cretic dimeter. - ˘ - ˘ ˘ -

(The last syllable is anceps.)

7. Dochmius.

8. Iambus. (?)

9. Iambelegus, = Alcest. 876, 893 (iambic and dactylic penthemim.

˘ ˘ - - - | ˘ ˘ - - -

10. Logæd. dactyl. (one dact., two troch.).

1058 - 1069 = 1070 - 1081.

Verse 1. Iamb. penthemim. and Anacreontic verse, =
Antig. 838, Prometh. 397.

— — — — — | — — — — —

2, 3. Anacreontic (two in each line). In v. 3 an
anapæst for the second iambus of the closing
anacreontic.

4, 5. Glyconeian.

6. Pherecratean.

7, 8. Anacreontic, as vv. 2, 3, but with an ana-
crusis, commencing v. 7.

Vv. 1 - 3, 7, 8 are perhaps more satisfactorily reduced
into choriambic rows, in which iambic dipodies and cho-
riambuses alternate, closed by a logædic dactylic clause
of two dactyls, two trochees. Comp. the metres, Prometh.
397 - 424, my ed. Munk, again, p. 320, reduces the lines
to a logæd. dactyl. form.

1082 - 1089 = 1090 - 1097.

Verse 1. Pherecratean.

2. Troch. trimeter catalect.

3. Choriamb. and trochaic ecbasis, = v. 836.

4. Iamb. dipody, creticus, ithyphallicus, = Alcest.
112, 113 (or cretic dimeter with anacrusis
and ithyphal. So Wunder.)

5. Iamb. tetrameter.

6. Two iamb. penthemim. (or iamb. dipody and
ithyphallicus).

1160 - 1162. Herm. says, that ὁ δέμας οὐκ ἔστιν. ὁ δεινο-
τάταρ is an anapæstic dimeter, interrupted by the interjec-
tions. He gives οἱ μοι for οἱ μοι μοι.

1232 - 1252 = 1253 - 1272.

Verse 1. Iamb. dipody.

2, 3. Three dochmi.

4, 5. Iamb. trimeters.

6. $\cup \perp \cup$.

7. = 4.

8, 9. Two iambs ischiorrhogici. (?)

= $\perp = \perp \cup \perp$ | = $\perp \cup \perp = \perp$

10. Dochmiac dimeter.

11. Iamb. dimeter catalect. and dochm. hypercatalect. $\cup \perp \cup - \cup - -$ | $\cup \perp \perp \cup \perp -$

12, 13. Iamb. trimeters.

14. Iamb. tripod. $\cup \acute{\cup} - - \cup -$

15. Dochm. dimeter.

= $\acute{\cup} \acute{\cup} - \acute{\cup}, - \acute{\cup} \acute{\cup} - \acute{\cup}$

16. Cretic trimeter. $\perp \cup \acute{\cup}, \perp \cup \acute{\cup}, \perp \cup \acute{\cup}$
(Or three pæones primi, according to Herra.)

$\perp \cup \cup \perp \cup \cup \perp \cup \cup$

17. Dochm. $\perp \acute{\cup} \perp \cup \perp$

18, 19. Two iamb. trimeters.

Verse 11 can also be divided into an iamb. tripod, creticus, and two trochees.

1273 - 1287. Epode of the foregoing.

Verse 1. Iamb. dipody and dochmius.

2. Dochm. and iamb. dimeter catalectic.

3. Iamb. dimeter. $- \acute{\cup} \cup \acute{\cup} \cup \perp - -$

4, 5. Iamb. trimeters catalectic.

6. do. trimeter.

7, 8. Two bacchii.

9 - 14. As these lines are found in the text they are,

9. Troch. pentapody, preceded by a creticus.

10. do. dipody.

11, 12. Iamb. trimeters catalectic.

13. Troch. dimeter.

14. do. pentapody.

But as they are corrupt, it is hardly worth while to attempt to reduce them to measure. See a different division of them in Hermann's ed.

ἐγὼ οὐδ' form a crasis.

1384 - 1390 = 1391 - 1397.

Verse 1. Cretic dimeter. ˘ — — ˘ — —

2. Dochm. dimeter.

3. Iamb. trimeter.

4 = 2.

5. Dochmius.

6. Iamb. dimeter.

7. do. trimeter.

1398 - 1421 = 1422 - 1441.

Verses 1 - 6. Iamb. trimeters.

7. Perhaps Iambic tripod (wanting in the antistrophe); or it may be a dochmius, for which Herm takes it.

8, 9. Iamb. trimeters.

10. = v. 1085; Alcest. 112, 113. Cretic dimeter with anacrusis and ithyphallicus.

11 - 14. Iamb. trimeters.

15. Logæd. dactyl. (two dact., three troch.)

16. do. do. (two dact. troch. penthem.).

17, 18. Iamb. trimeters.

19. Cretic tetrameter with anacrusis.

20. Iamb. trimeter.

21. Antispast. and iamb. penthem. or ithyphal. with basis, = v. 7 of the first strophe in the drama, or, ending v. 20 at κτανόντων, and δρούση, we have iamb. tetrameter catalect. and ithyphallicus.

1508 - 1510. Anapæst. dimeters.

[ELECTRA.]

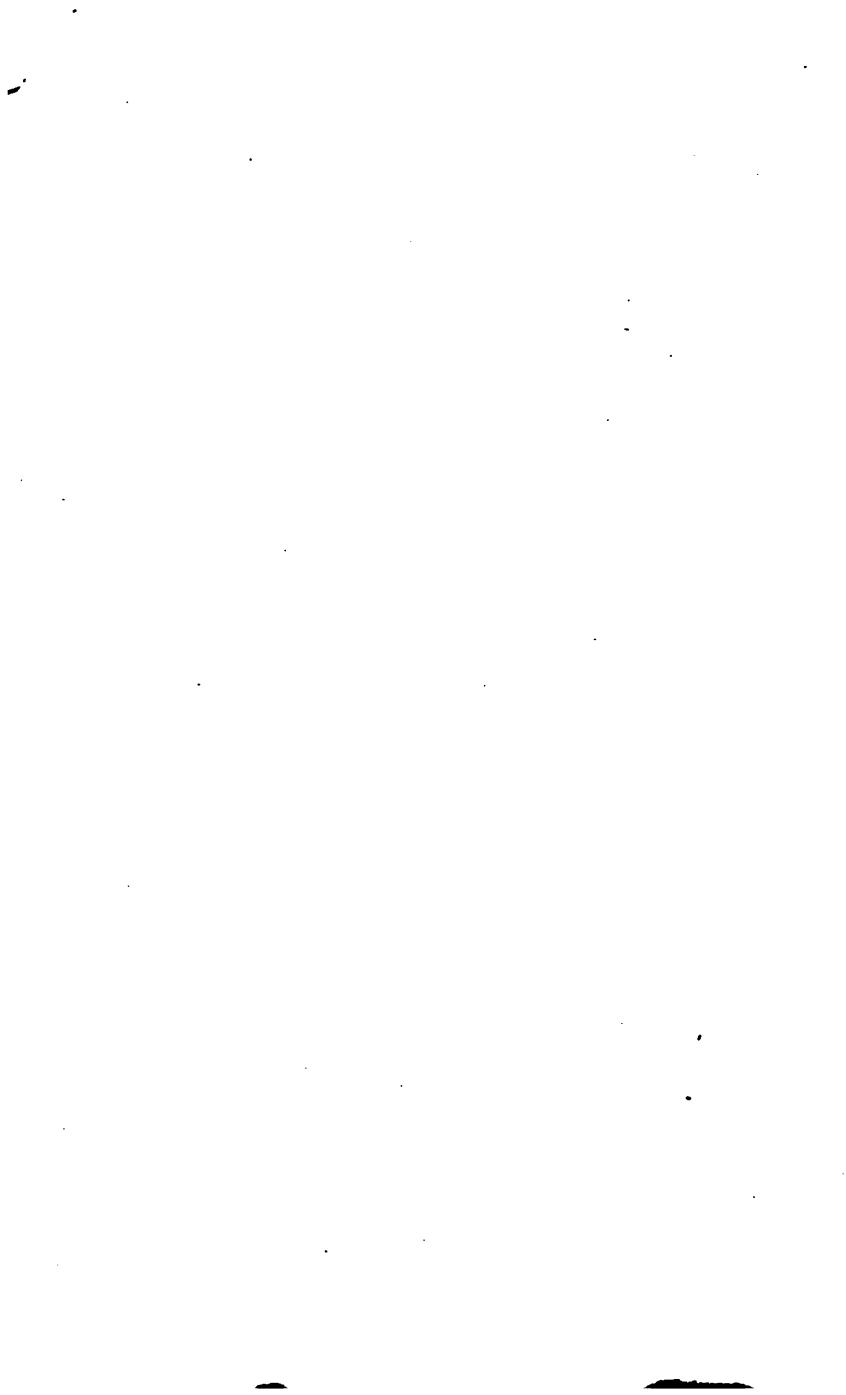
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Verse 9, § 784. — 18, § 556. — 22, § 767. —
 24, § 797. — 26, § 707. — *ὁρῶν* See v. 18. —
 27, § 862, b. — 32, § 551. — 35, § 371, c. — 36,
 § 584, b. — 42, § 845. — 46, § 801, a. — 54, § 595,
 a, end. — 72. Comp. §§ 881, 882. — 107, § 847.
 — 115. See 54. — 123-4. Comp. § 544, e; § 547,
 b. — 126, § 721, a. — 133. See 107. — 144, *μοι*,
 § 599. — 147, *ἄμαρην*, § 447, D. — 151. Comp.
 § 856, a. — 163, *γὰρ*. See 32. — *Ὀρέσταν*, § 809.
 — 173. See 144. — 199. Comp. § 571. — 200,
 § 786. — 202, § 665, a. — 205, *τοῖς*, § 243, D. Comp.
 § 513, b. — 213. See 9. — 223. Comp. § 870, a.
 — 232. See 36. — 242, § 556, § 587, a. — 244,
 249, § 750. — 252, § 675, b. — 280. Comp. § 501.
 — 284. Comp. § 583. — 285, § 672, a. — 300,
 § 603. — 306. Comp. § 432, 20. — 313, § 488, c;
 § 801, a. — 318. Comp. § 582. — 324, § 590, b.
 — 332, § 726. — 340, § 518, a. — 344, § 582, a.
 — 372. Comp. § 587, e. — 380. Comp. § 835. —
 397, § 547, c. — 399, § 518, d. — 404, § 589. —
 Comp. § 809. — 410, § 772. — 411, § 863, a. —
 435, § 882. — 439, *ἀρχήν*, § 552. — 446. Comp.
 § 829. — 471, § 556, § 547. — 496, *ἡμῖν*. Comp.
 § 600, or § 601. — 518, § 838. — 534, *τοῦ*. Comp.
 § 781, a. — 557, § 544, e. — 566, *κλίω*, § 698. —
 568, *κατά*, § 632, b. — 581. Comp. 743, b. — 676.

Comp. ἀγγέλλω, § 797. — 682, § 569. — 690, § 190, d. — 697, § 504, c. — 715, 716. Comp. § 307, D. — 734, § 556. — 757, § 434, D. — 760, § 740, b. — 766, § 720, c. — 771, § 759. — 785, § 675, b. — 796, § 848, c. — 798, § 750. — 837, § 870, a. — 849, § 801, a. — 882. Comp. v. 676. — 895, § 551. — 897. Comp. § 587, e. — 901, § 590, a. — 914, § 746, b. — 920, § 577, a. — 943, § 800. — 950, § 356, b. — 962, § 776. — 971, § 412, b. — 977. Comp. § 521. — 992. See v. 849. — 1012, § 556. — 1022. See v. 914. — 1034, § 555. — 1040, § 809. — 1059. See v. 771. — 1098, § 855, b. — 1107. See v. 690. — 1117, § 577, a. Comp. v. 1027. — 1134, § 742. — 1163. Comp. § 555, a. — 1174, § 589. — 1239, § 545. — 1274, § 517, b. — 1284. See v. 242. — 1301, § 856, c. — 1322, § 709. — 1327, *πυρά*, § 648, end. — 1344, § 791. — 1378. Comp. § 544, e. — 1430, § 508, b. — 1442. See v. 690. — 1477, § 618, a. — 1496. Comp. § 741. — 1506, § 514, d. — 1509, § 629, d.



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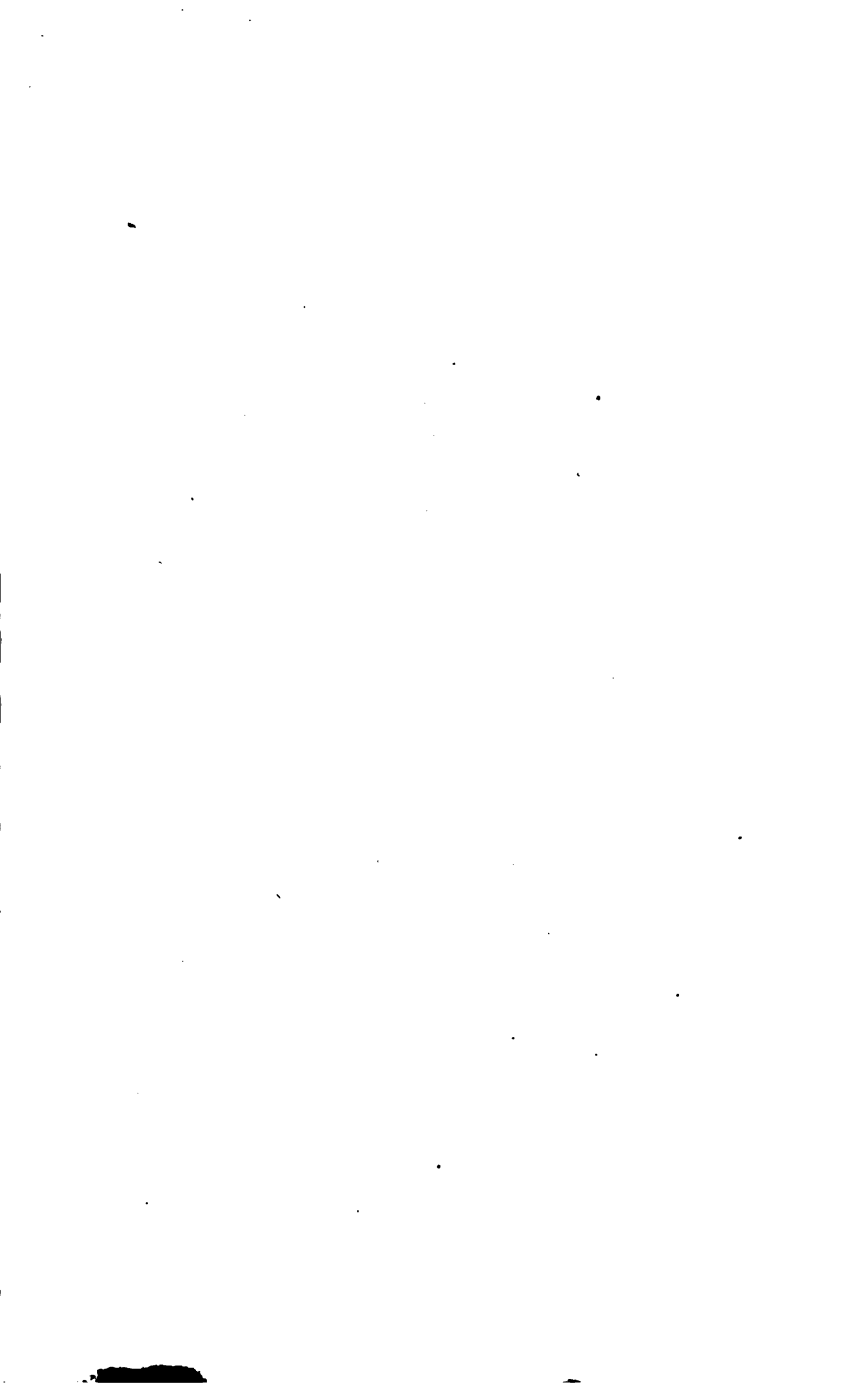
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desperation is not unusual. The
desperate man ~~the~~ acts and
lives usually because he will
not assume control ^{of himself} ~~of himself~~
the insane man because
he is beyond ^{self} control, Hamlet
was desperate in the presence
of Ophelia ~~and his~~ his
love for, and his being ^{desperate} ~~desperate~~
for the destruction of his father
murderer ^{which forbade another} ~~which forbade another~~
Consideration ^{and accident} ~~and accident~~ in his
reason for his mastery. He
~~is a weak man~~ being impulsive and
not a weak man with ~~weak~~ prompt of weak resolution
for fear his feelings should betray
him at a critical juncture
he abandoned himself
entirely to a flood of fictitious
passions regardless of the
consequences. His ex-
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show in the last scene

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